23 April 1983 35p US $1.95 (by air) ISSN 0028 6362

Aus 80c DnKr 14.50 Fr NF 10.00 Ger Dm 5.00
Malaysia $2.50 Spn 225pts IR 52p (inc. VAT)

NEW MUSICAL EXPRESS

ORANGE JUICE

THE PIPSQUEAKS RIP IT UP!

by Adrian Thrills

Do the orange tango

THE CREATURES VIDEO

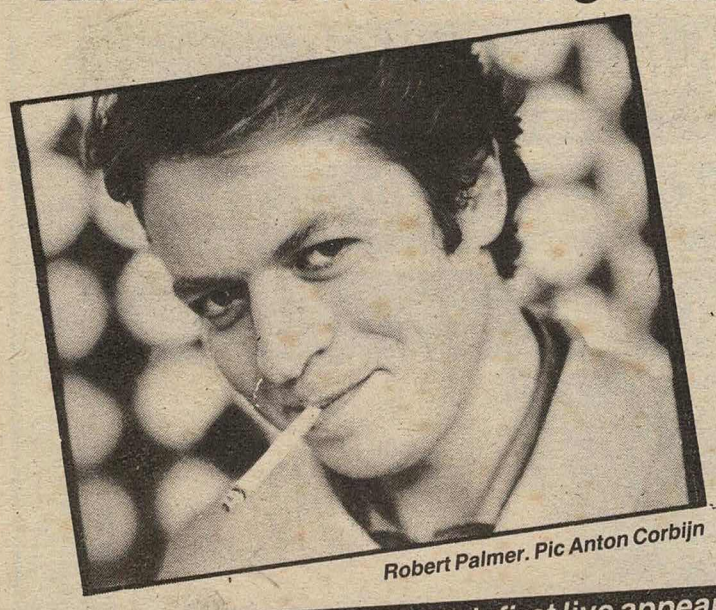
WEST COAST PUNK

STU CHRISTIE

LOU REED

Zeke and Edwyn. Pic Kevin Cummins

THE EDITOR SPEAKS ● CREATURES VIDEO ● TOUR NEWS ● FARNDON DIES



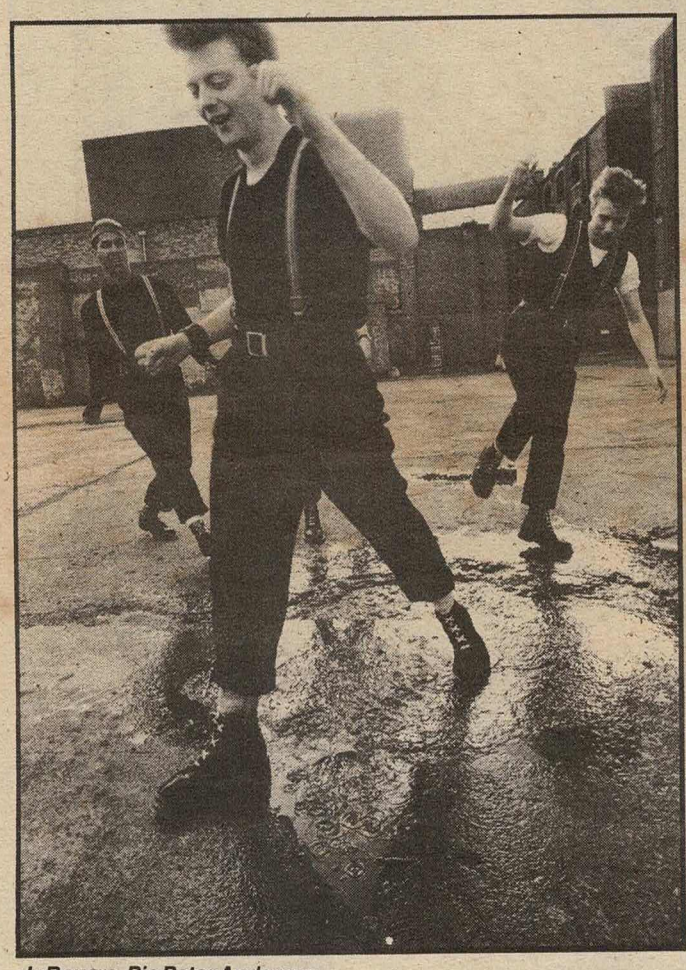
Robert Palmer. Pic Anton Corbijn

ROBERT PALMER is to play a series of 13 major concerts starting next month, including two in London. He'll be featuring songs from his newly released Island album 'Pride', as well as established material. Not only does this outing mark his first British appearances for two years, but it's also the first full tour he's ever undertaken in this country.

He visits Aberdeen Capitol (May 20), Edinburgh Playhouse (21), Glasgow Tiffany's (22), Liverpool Royal Court (23), Birmingham Odeon (24), Leeds University (25), Manchester Hacienda Club (26), Nottingham Royal Concert Hall (27), Bristol Locarno (29), London Tottenham Court Rd. Dominion (30), London Hammersmith Palais (31), Brighton Top Rank (June 3) and Southampton Gaumont (4).

Tickets are on sale now at box-offices and usual agencies, all at the one price of £4, though there are additional £4.50 tickets at London Dominion and Southampton. Palmer's band for these shows comprises Donny Wynn and Michael Dawe (drums), Frank Blair (bass), Alexander Morgan (guitar), Jack Waldman (keyboards) and Alan Mansfield (guitar and keyboards).

THE STYLE COUNCIL make their first live appearance on Sunday, May 1, as special guests in a charitry show at Liverpool Empire. It's a fun-raising benefit for the Merseyside Unemployment Centre and CND, and the line-up includes The High Five, The Farm, black poet Levi Tafari and the Everyman Theatre Group. There'll also be other special guests, including Alan Bleasdale of Blackstuff fame. Tickets are available from the theatre box-office priced £1.50 (or 75p unwaged).



JoBoxers. Pic Peter Anderson

ON THE BOXERBEAT

JoBOXERS are taking their own unique brand of Boxerbeat on the road next month. The shows are being billed as "The Jumping Jetty Club", because they aim to create their own club atmosphere at every gig. And following their recent No. 3 chart success, they've scheduled a new single to coincide with the tour, titled 'Just Got Lucky' — inappropriately released by RCA on unlucky Friday, May 13.

They visit Leeds Polytechnic (May 17), Newcastle Tiffany's (18), Aberdeen Fusion Ballroom (19), Edinburgh University (20), Glasgow Strathclyde University (21), Ayr Pavilion (22), Nottingham Rock City (24), Loughborough University (25), Norwich East Anglia University (26), Birmingham University (27), Aylesbury Friars (28), Chippenham Goldiggers (30), Bradford University (June 1), Sheffield University (2), Liverpool Warehouse (3), Manchester Ashton Metro Theatre (4) and Lancaster Sugar House (5).

Prior to the opening of the tour proper, they launch their club-type show with a London gig at The Forum in Kentish Town on April 28, when they'll be aided by DJs and various support acts including The Chevalier Brothers. The tour has been set up by Derek Block Promotions.

THE UNDERTONES and Gary Glitter will be in direct competition on Sunday, May 29, when they both play major one-off concerts in London. Both have recently completed UK tours and have been booked for these additional shows "by public demand", say Head Music who are promoting the two gigs.

For the first time in four years, The Undertones are returning to the Lyceum. They'll be supported by Dekka Dance and a special guest act still to be named, and tickets are £3.50.

Gary Glitter plays the Hammersmith Palais, where he'll be joined by The Glitter Band, featuring three original members — and the rest of the bill comprises Eddie 'Tenpole' Tudor's new band, The Defects and The Case. Here again, tickets are £3.50.

DURAN DURAN have now been confirmed officially for this year Prince's Trust Rock Gala Concert, as forecast by *NME* in February. They will co-headline with Dire Straits in the event at London Tottenham Court Rd. Dominion Theatre on Wednesday, July 20, in the presence of the Prince and Princess of Wales. Further acts will be announced shortly.

As far as Dire Straits are concerned, it will be their only British appearance this year.

Tickets go on sale this Sunday (24) at 11am to personal applicants only at the Keith Prowse Agency, 24 Store Street, London WC1. They are priced £15, £12.50 and £10, and are restricted to two per person.

CREATURE

Above, Budgie goes Raphaelite. Far right, the Oriental Miss Sioux gets nailed.

A BRILLIANT Spring day, the English weather apologising for the winter . . . time for all Creatures great and small to crawl from out of hibernation.

Or, in the case of our two Creatures — Siouxsie Sioux and Budgie Banshee — time to fly back from the sunnier climes of Hawaii and tell us a word or two about the LP they've just made out there. 'The Feast' released in May, on Friday the 13th no less. Unlucky? Unlikely . . .

The Creatures' new single 'Miss The Girl', already hints at the collaboration's success, being an imaginatively different follow-up to their debut effort of 18 months ago, the 'Wild Things' EP. So far, the only problem's been with record company nervousness about the promo video for the song. With the film's subtle undertones of sexual violence, Polydor are apparently uneasy about TV reaction.

Siouxsie: "Someone from Polydor sneaked down and saw the rushes and immediatley started panicking because of those couple of hit-shots," (in fact, a fairly subdued sequence of mock-erotic slap-around) "and

CHARTING THE FUTURE

by Neil Spencer

THIS WEEK *NME* raises the curtain on its new charts — you'll find them overleaf on pages 4 and 5 — which expand the traditional *NME* Top 30 to a Top 50, and include several new charts of so-called 'specialist' styles of music such as Funk, Reggae, Africa and Jazz.

***New Musical Express* published the first British record charts — or Hit Parade — 25 years ago in response to the new era in popular music that was just beginning; before that sheet music sales had provided the major thermometer of public taste. Since then the paper has periodically updated its charts service to accommodate fresh developments, one recent example being our inauguration of Independent charts in response to the massive upsurge of music produced by companies other than the record business giants, a shift that accompanied the arrival and aftermath of punk.**

Though radio programmers usually seem unwilling to acknowledge the fact, it's fair to say that popular music of the present era covers a wider spectrum of tastes and styles than ever before; growing

NME NEW MUSICAL EXPRESS

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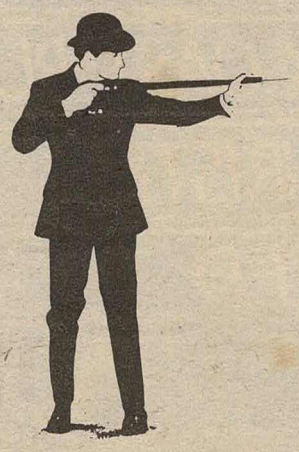
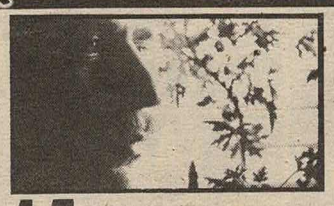


12 AVENGERS BOOTY



14 THEY SEEK HIM HERE!
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17 MEATY SYBERBERGER, LIP SMACKIN' GOOD
A trip through the light and dark fantastic with Hans Jurgen Syberberg, the film maker who's exorcising Germany's nightmares with epic films on Wagner, Hitler and Ludwig, Mad King of Bavaria. Mad Chris Bohn of Barvaria is in the front row.

20 SAMOANS STILL ANGRY, KENNEDYS STILL DEAD
Barney Hoskyns rips his T-shirt, sticks a safety pin up his nose and reports back on the hardcore punk that's splattering America with Millions Of Dead Cops.

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FEATURE

Paul Du Noyer watches The Creatures' controversial video for 'Miss The Girl' and gets slapped about by Siouxsie and Budgie. On the set photos by Anton Corbijn

the fact it's not a normal commercial promo video. It's not shocking, but it's also not nice."

Budgie: "People got it into their minds that it's not gonna be shown, and as we were finishing the edits off they were already asking for a second version."

Made by Tim Pope, the video is a stylish and economic visualisation of the record. Both Creatures admit themselves bored by the technical gimmickry and flash location approach of many promos nowadays.

'Miss The Girl', in Sioux's words, is a love story told in stages: "First a warmness towards someone, then revenge because of a wrong done, then a rash action — a violent action, maybe — and then guilt, regret."

Pope's film throws a new angle, his own interpretation, one that's laced with menacing images of flesh and metal, eyes and spikes — but it would be a very squeamish programme that shied away from showing it.

The rest of the LP will explore a starker sound than Banshee fans are accustomed to: no guitar, for one thing, but a few exotic touches including vocals from Hawaiian chanters.

But where does all this activity leave the Banshees as a group? Steve Severin, for his part, is currently working with Robert Smith from The Cure, the man who deputised for the departed John McGeoch on the last tour. Well, says Siouxsie: "All these things are like little mistresses on the side. The Banshees *are* still married." With McGeoch's exit now confirmed — "we grew apart, just didn't see eye to eye, but we didn't want to wash any linen in public" — what's Robert Smith's status now?

"In future, there's gonna be a status in the group that no one's ever permanent. He's permanent as he can be." A full reactivation of the Banshees is still promised for later in the year.

internationalism and a rapidly changing social scene at home are among the reasons why, together with the growing realisation that there's more to music than the traditional catch-all tag of 'rock'. The mainstream itself regularly plunders the likes of funk and reggae for inspiration and ideas.

At the same time the importance of records is steadily being eroded by the new technology of cassettes and videos, while 1983 has already witnessed the advent of the Laser disc.

As a result *NME's* charts now include cassette sales in their returns, while we're also featuring a video list among some more offbeat items which will vary week to week and which we hope reflect some of the popular tastes that run alongside music.

We've also taken the opportunity of re-establishing our USA charts on a regular basis. Although America is still by far the biggest marketplace for music, its charts have long since ceased to be the all powerful influential force they once were; indeed at present we seem to be witnessing a second British invasion of their notorious conservatism with Dexys & Culture Club in the top two single spots. We'll therefore be featuring other US charts besides the main ones — Black Music, Country, and Independents for example — to honour the rich musical culture that exists outside of the acknowledged best sellers.

You'll find other changes in the format of this week's *NME*, all of which are designed to make us a brighter, bolder paper. We hope you agree.

PETE FARNDON, a founder member and bassist with The Pretenders until he was fired last year, was found dead in the bath at his London flat last Friday. A post-mortem revealed that he had drowned, which is likely to be the official cause of death. The irony of the tragedy is that, only a week after Farndon left The Pretenders last June, the group's guitarist James Honeyman-Scott was found dead — in his case, a cocaine overdose was shown to be the cause.

Normal it may be, average it isn't.

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NME is published weekly by IPC Magazines, Head Office King's Reach Tower, Stamford Street, London, SE1 England. Annual subscription $97.00 including air speeded delivery. Second class postage paid at Jamaica N.Y. 11431. Air Freight and mailing; U.S.A. Postmaster and send address changes to NME, Publications Expediting incorporated, 200 Meacham Avenue, Elmont, N.Y. 11003, USA.

NME CHARTS

45s UK TOP FIFTY

ONE	Last Week			Weeks In	Highest
1	1	**LET'S DANCE**	David Bowie (EMI)	5	1
2	4	**CHURCH OF THE POISON MIND**	Culture Club (Virgin)	2	2
3	22	**BEAT IT**	Michael Jackson (Epic)	2	3
4	15	**WORDS**	F. R. David (Carrere)	3	4
5	6	**BREAKAWAY**	Tracy Ullman (Stiff)	3	5
6	5	**OOH TO BE AH**	Kajagoogoo (EMI)	3	5
7	2	**IS THERE SOMETHING I SHOULD KNOW**	Duran Duran (EMI)	5	1
8	8	**BLUE MONDAY**	New Order (Factory)	5	8
9	16	**THE HOUSE THAT JACK BUILT**	Tracie (Respond)	4	9
10	3	**BOXERBEAT**	JoBoxers (RCA)	4	3
11	11	**FIELDS OF FIRE**	Big Country (Mercury)	4	11
12	10	**SNOT RAP**	Kenny Everett (RCA)	3	10
13	21	**LOVE IS A STRANGER**	Eurythmics (RCA)	2	13
14	7	**SPEAK LIKE A CHILD**	Style Council (Polydor)	6	3
15	12	**WHISTLE DOWN THE WIND**	Nick Heywood (Arista)	4	12
16	(—)	**TRUE**	Spandau Ballet (Reformation)	1	16
17	(—)	**WE ARE DETECTIVE**	Thompson Twins (Arista)	1	17
18	(—)	**TRUE LOVE WAYS**	Cliff Richard (EMI)	1	18
19	(—)	**TEMPTATION**	Heaven 17 (B.E.F.)	1	19
20	25	**I AM ME (I'M ME)**	Twisted Sister (Atlantic)	4	20
21	(—)	**(KEEP FEELING) FASCINATION**	Human League (Virgin)	1	21
22	13	**TWO HEARTS BEAT AS ONE**	U2 (Island)	3	13
23	20	**THE CELTIC SOUL BROTHERS**	Kevin Rowland & Dexys Midnight Runners (Mercury)	3	20
24	18	**TOTAL ECLIPSE OF THE HEART**	Bonnie Tyler (CBS)	8	1
25	24	**SHE'S IN PARTIES**	Bauhaus (Beggars Banquet)	2	24
26	(—)	**YOUNG, FREE AND SINGLE**	Sunfire (Warners)	1	26
27	9	**SWEET DREAMS (ARE MADE OF THIS)**	Eurythmics (RCA)	8	2
28	17	**BILLIE JEAN**	Michael Jackson (Epic)	12	1
29	19	**RIP IT UP**	Orange Juice (Polydor)	6	4
30	14	**DON'T TALK TO ME ABOUT LOVE**	Altered Images (Epic)	5	3
31	(—)	**LAST FILM**	Kissing The Pink (Magnet)	1	31
32	(—)	**THE TWIST**	Chill Factor (Philly World)	1	32
33	(—)	**FLIGHT OF THE ICARUS**	Iron Maiden (EMI)	1	33
34	(—)	**OVERKILL**	Men At Work (Epic)	1	34
35	(—)	**CRY ME A RIVER**	Julie London (Edsel)	1	35
36	(—)	**SWEET MEMORY**	Belle Stars (Stiff)	1	36
37	(—)	**ROSANNA**	Toto (CBS)	1	37
38	(—)	**I'M NEVER GIVING UP**	Sweet Dreams (Ariola)	1	38
39	23	**JOHNNY B. GOODE**	Peter Tosh (EMI)	2	23
40	(—)	**CANDY GIRL**	New Edition (London)	1	40
41	(—)	**OUT OF SIGHT, OUT OF MIND**	Level 42 (Polydor)	1	41
42	(—)	**DANCING TIGHT**	Galaxy (Ensign)	1	42
43	26	**ORCHARD ROAD**	Leo Sayer (Chrysalis)	4	11
44	(—)	**FROM ME TO YOU**	Beatles (Parlophone)	1	44
45	(—)	**MARKET SQUARE HEROES**	Marillion (EMI)	1	45
46	(—)	**TELEGRAPH**	Orchestral Manoeuvres In The Dark (Telegraph)	1	46
47	(—)	**MINEFIELD**	I-Level (Virgin)	1	47
48	(—)	**YOU ARE IN MY SYSTEM**	System (Polydor)	1	48
49	(—)	**MUCK IT OUT**	Farmers Boys (EMI)	1	49
50	(—)	**MISS THE GIRL**	Creatures (Polydor)	1	50

LPs UK TOP FIFTY

ONE	Last Week			Weeks In	Highest
1	4	**THRILLER**	Michael Jackson (Epic)	18	1
2	1	**THE FINAL CUT**	Pink Floyd (Harvest)	4	1
3	(—)	**FASTER THAN THE SPEED OF NIGHT**	Bonnie Tyler (CBS)	1	3
4	5	**SWEET DREAMS (ARE MADE OF THIS)**	Eurythmics (RCA)	8	1
5	2	**THE HURTING**	Tears For Fears (Mercury)	6	2
6	3	**WAR**	U2 (Island)	7	3
7	12	**TRUE**	Spandau Ballet (Reformation)	6	5
8	16	**QUICK STEP AND SIDE KICK**	Thompson Twins (Arista)	8	2
9	(—)	**LET'S DANCE**	David Bowie (EMI)	1	9
10	5	**RIO**	Duran Duran (EMI)	43	5
11	11	**SCRIPT FOR A JESTER'S TEAR**	Marillion (EMI)	4	4
12	9	**THE KEY**	Joan Armatrading (A&M)	6	7
13	(—)	**MUSIC FROM LOCAL HERO**	Mark Knopfler (Vertigo)	1	13
14	7	**TOTO IV**	Toto (CBS)	8	3
15	10	**CHARTRUNNERS**	Various (Ronco)	5	7
16	15	**DEEP SEA SKIVING**	Bananarama (London)	6	6
17	14	**DAZZLE SHIPS**	Orchestral Manoeuvres In the Dark (Telegraph)	6	6
18	21	**INARTICULATE SPEECH OF THE HEART**	Van Morrison (Mercury)	4	9
19	8	**HELLO I MUST BE GOING**	Phil Collins (Virgin)	23	2
20	17	**BUSINESS AS USUAL**	Men At Work (Epic)	14	1
21	30	**KIDS FROM FAME LIVE**	Various (BBC)	2	21
22	27	**NIGHT AND DAY**	Joe Jackson (A&M)	10	3
23	29	**KISSING TO BE CLEVER**	Culture Club (Virgin)	18	2
24	(—)	**HIGH LAND, HARD RAIN**	Aztec Camera (Rough Trade)	1	24
25	(—)	**HEADHUNTER**	Krokus (Arista)	1	25
26	22	**THE HIGH ROAD**	Roxy Music (EG)	5	19
27	(—)	**PRIDE**	Robert Palmer (Island)	1	27
28	13	**HAND CUT**	Bucks Fizz (RCA)	5	13
29	(—)	**A CHILD'S ADVENTURE**	Marianne Faithfull (Island)	1	29
30	26	**RARE**	David Bowie (RCA)	3	23
31	18	**POWER AND THE GLORY**	Saxon (Carrere)	4	10
32	28	**LIONEL RICHIE**	Lionel Richie (Motown)	15	9
33	(—)	**WAITING**	Fun Boy Three (Chryaslis)	6	7
34	20	**SURPRISE, SURPRISE**	Mezzoforte (Steinar)	4	22
35	(—)	**LAZY WAYS**	Marine Girls (Cherry Red)	1	35
36	19	**THUNDER AND LIGHTNING**	Thin Lizzy (Vertigo)	7	2
37	(—)	**THE PRIDE OF SIN**	Undertones (Ardeck)	2	24
38	(—)	**ANOTHER PAGE**	Christopher Cross (Warner Bros)	8	3
39	(—)	**WORK OUT**	Jane Fonda (CBS)	7	10
40	24	**HEARTBREAKER**	Dionne Warwick (Arista)	23	2
41	25	**MAGICAL RING**	Clannad (RCA)	2	25
42	(—)	**MONEY AND CIGARETTES**	Eric Clapton (Duck)	5	15
43	(—)	**LIVING MY LIFE**	Grace Jones (Island)	1	43
44	(—)	**STREET SOUNDS 3**	Various (Street Sounds)	1	44
45	(—)	**SHOW PEOPLE**	Mari Wilson (Compact)	5	20
46	(—)	**ELIMINATOR**	ZZ Top (WEA)	1	46
47	(—)	**BAT OUT OF HELL**	Meatloaf (Epic)	1	47
48	(—)	**JARREAU**	Al Jarreau (WEA)	1	48
49	(—)	**RIP IT UP**	Orange Juice (Polydor)	2	30
50	(—)	**JOURNEY THROUGH THE CLASSICS**	Louis Clark And The Royal Philharmonic Orchestra (K-Tel)	1	50

DANCE FLOOR 45s

Robert Palmer

1	**ELIXIA**	Soho Phaze (Record Shack)
2	**SMOOTHIN' GROOVE**	Ingram (Mirage)
3	**YOU CAN'T HIDE (YOUR LOVE FROM ME)**	David Joseph (Island)
4	**JUICY FRUIT**	M'Tume (Epic)
5	**WEEKEND**	Class Action (Jive)
6	**IN THE BOTTLE**	C.O.D. (Emergency)
7	**YOUNG, FREE AND SINGLE**	Sunfire (WEA)
8	**SPECIAL LADY**	Second Image (Polydor)
9	**DO YOU WANNA DANCE**	Lavias (Golden Pyramid)
10	**IS THIS THE FUTURE**	Fatback (Polydor)
11	**MUSIC**	D. Train (Prelude)
12	**BEBOP, HIP HOP (DON'T STOP)**	Man Parrish (Polydor)
13	**TWIST (ROUND'N'ROUND)**	Chill Factor (Philly Sound)
14	**BABY LOVE**	Aurra (Salsoul)
15	**YOU ARE IN MY SYSTEM**	Robert Palmer (Island)
16	**WHEN BOYS TALK**	Indeep (Sound Of New York)
17	**LIGHT YEARS AWAY**	Warp 9 (Prism)
18	**FOR THE SAME MAN**	B.Beat Girls (25 West)
19	**YOU ARE IN MY SYSTEM**	System (Polydor)
20	**DON'T YOU GIVE YOUR LOVE AWAY**	Steve Shelto (CBS)

Chart courtesy of Record Shack, 12 Berwick St, London W1 (01-437 3655)

COLLECTORS 45s

1	**MAGIC BUS**	Who (Track)
2	**DO ANYTHING YOU SAY**	David Bowie (Pye)
3	**RUBY BABY**	Dion (Columbia)
4	**DA DO RON RON**	Crystals (Philles)
5	**PRE FOUR**	Pink Floyd (Harvest)
6	**MOVE IT**	Cliff Richard (Columbia)
7	**NEW LIVE & RARE**	Deep Purple (Purple)
8	**SUBSTITUTE 12"**	Who (Polydor)
9	**MY NAME IS JACK**	Manfred Mann (Fontana)
10	**GETTING MIGHTY CROWDED**	Betty Everett (Fontana)

Vintage Record Centre, 90 Roman Way, London N7

AFRICA 45s

1	**AJOO**	Sunny Ade (SAR) Nigeria
2	**AMBITION**	Ebenezer Obey (Obey) Nigeria
3	**L'EVENEMENT**	Rochereau & Franco (Genidia) Zaire
4	**IJO OLOMO**	Aylinde Barrister (SORL) Nigeria
5	**ORI WO BIRE GBEMI DE**	I.R. Dairo (Afrodisia) Nigeria
6	**COOPERATION**	Franco & Sam Mangwana (Epipop) Zaire
7	**PROPULSION**	Pamelo Mounk'a (Eddy'son) Zaire
8	**LET THEM SAY**	Prince Nico (Polygram) Nigeria
9	**MWANA KINKALA**	Les Bantos de la Capitale (Music-Press) Congo
10	**YEBRE AMA OWOU**	Okukuseku International (RAS) Ghana

Chart compiled by Stern's African Record Centre, 116 Whitfield Street, London W1

REGGAE 45s

1	**DIM THE LIGHTS**	Winston Reedy (Carousel)
2	**YOUNG, FREE AND SINGLE**	Lorita Grahame (Intense)
3	**REVOLUTION**	Dennis Brown (Taxi)
4	**TROUBLE YOU A TROUBLE ME**	Inai Kamosa (Taxi)
5	**PROMISED LAND**	Dennis Brown/Aswad (Simba)
6	**TONIGHT IS THE NIGHT**	Hugh Porter (Reggae)
7	**LOVE IS TOPS**	Alton Ellis (Body Music)
8	**ELECTRIC BOOGIE**	Marcia Griffins (Island)
9	**GIPSY LOVE**	Belinda Parker (Sunburst)
10	**ROCK DIS YA MUSIC**	Don Carlos/Purpleman (Shuttle)
11	**YOU'LL NEVER KNOW**	Reggae George (Greensleeves)
12	**JUST A MEMORY**	Lorna Pierre (Ital)
13	**WHIP IT**	Derrick Harriott (Hawkeye)
14	**SO IN LOVE**	Junior English (English)
15	**WE ARE IN LOVE**	Donna Rhoden (Ital)

REGGAE LPs

1	**FEELINGS**	Jean Adebambo (Ade J)
2	**DAY TO DAY LIVING**	Don Carlos (Negus Roots)
3	**CATCH A FIRE**	Bob Marley And The Wailers (Island)
4	**BEST OF...**	Sugar Minott (L&M)
5	**NIGHT NURSE**	Gregory Isaacs (Island)

Compiled by Ital Records of Stoke Newington

45s INDEPENDENT

	Last Week			Weeks In	Highest
1	1	**BLUE MONDAY**	New Order (Factory)	5	1
2	2	**PEPPERMINT PIG**	Cocteau Twins (4AD)	3	2
3	4	**WHITE RABBIT**	Damned (Big Beat)	3	4
4	5	**ANGRY SONGS**	Omega Tribe (Crass)	3	5
5	3	**ANACONDA**	Sisters Of Mercy (Merciful Release)	4	3
6	6	**MEXICAN RADIO**	Wall Of Voodoo (Illegal)	3	6
7	9	**SEBASTIAN**	Sex Gang Children (Illuminated)	2	7
8	(—)	**ZOMBIE CREEPING FLESH**	Peter And The Test Tube Babies (Trapper)	1	8
9	6	**SOMEWHERE/HIDE**	Danse Society (Society)	3	6
10	10	**GARDEN PARTY**	Mezzoforte (Steinar)	3	10
11	8	**BAD SEED**	Birthday Party (4AD)	3	8
12	15	**MONEY'S TOO TIGHT**	Valentine Brothers (Energi)	2	12
13	18	**CRY ME A RIVER**	Julie London (Edsel)	2	13
14	19	**CATTLE AND CANE**	The Go-Betweens (Rough Trade)	2	14
15	22	**OBLIVIOUS**	Aztec Camera (Rough Trade)	2	15
16	(—)	**LOVE WILL TEAR US APART**	Joy Division (Factory)	1	16
17	11	**IN NOMINI PATRI**	Alternative (Crass)	3	11
18	13	**LOVE UNDER WILL**	Blood & Roses (Kamera)	2	13
19	(—)	**LIFE ON THE RED LINE**	Violators (Future)	1	19
20	17	**BREAKDOWN**	Colour Box (4AD)	2	17
21	29	**HANGOVER**	Serious Drinking (Upright)	2	21
22	12	**LINED UP,**	Shriekback (Y)	3	12
23	(—)	**MEGALOMANIA**	Blood (No Future)	1	23
24	16	**FAT MAN**	Southern Death Cult (4AD)	3	16
25	(—)	**PUNK ROCKER**	Special Duties (Expulsion)	1	25
26	26	**A GIRL CALLED JOHNNY**	Water Boys (Chicken Jazz)	3	26
27	14	**PEOPLE EP**	Action Pact (Fall Out)	3	14
28	27	**MENTAL DISORDER EP**	Disorder (Disorder)	2	27
29	23	**CRAZY ABOUT LOVE**	Wire (Rough Trade)	3	23
30	28	**TRANSMISSION**	Joy Division (Factory)	2	28

LPs INDEPENDENT

	Last Week			Weeks In	Highest
1	(4)	**LAZY WAYS**	Marine Girls (Cherry Red)	2	1
2	(1)	**PILLOWS AND PRAYERS**	Various (Cherry Red)	3	1
3	(2)	**SONG AND LEGEND**	Sex Gang Children (Illuminated)	2	2
4	(3)	**IT'S TIME TO SEE WHO'S WHO**	Conflict (Corpus Christi)	2	3
5	(5)	**BEFORE HOLLYWOOD**	Go-Betweens (Rough Trade)	2	5
6	(6)	**CARE**	Shriekback (Y)	2	6
7	(—)	**HIGH LAND, HARD RAIN**	Aztec Camera (Rough Trade)	1	7
8	(9)	**LET THE TRIBE INCREASE**	The Mob (All The Madmen)	2	8
9	(19)	**MACHINE**	1919 (Red Rhino)	2	9
10	(11)	**SURPRISE, SURPRISE**	Mezzoforte (Steinar)	3	10
11	(17)	**FETISCH**	X-Mal Deutschland (4AD)	2	11
12	(7)	**1981-82 — THE MINI ALBUM**	New Order (Factory)	3	7
13	(22)	**ENFLAME**	The Passage (Cherry Red)	2	13
14	(8)	**WRECKIN' CREW**	Meteors (ID)	3	8
15	(12)	**SEDUCTION**	Danse Society (Society)	3	12
16	(10)	**A DISTANT SHORE**	Tracey Thorn (Cherry Red)	2	10
17	(18)	**GANG WARS**	Prince Charles And The City Band (Solid Platinum)	2	17
18	(20)	**TWICE UPON A TIME**	Hawkwind Friends And Relations (Flicknife)	2	18
19	(16)	**DIG THIS GROOVE BABY**	Toy Dolls (Volume)	2	16
20	(14)	**NORTH MARINE DRIVE**	Ben Watt (Cherry Red)	2	14
21	(13)	**EARTH**	Misty In Roots (People Unite)	3	13
22	(29)	**EMBRACE THE HERD**	The Gist (Rough Trade)	2	22
23	(30)	**CHAOS UK**	Chaos UK (Riot City)	2	23
24	(21)	**STRIVE TO SURVIVE**	Flux Of Pink Indians (Spiderleg)	3	21
25	(—)	**4 P'S**	Dead Man's Shadow (Expulsion Ltd)	1	25
26	(27)	**NIPPED IN THE BUD**	Various Artists (Rough Trade)	2	26
27	(—)	**ALL SYSTEMS GO**	One Way System (Anagram)	1	27
28	(26)	**RANTING AT THE NATION**	Atilla The Stockbroker (Cherry Red)	2	26
29	(—)	**HALFWAY ACROSS THE RAINBOW**	Various Artists (Rough Trade)	1	29
30	(23)	**UPSTAIRS AT ERIC'S**	Yazoo (Mute)	3	23

JAZZ LPs

Dollar Brand

1	SWEET AND SOURS	Maggie Nichols and Julie Tippetts (FMP)
2	OUT TO LUNCH	Eric Dolphy (Blue Note)
3	LADY IN SATIN	Billie Holiday (CBS)
4	SOUTH AFRICAN SUNSHINE	Dollar Brand (Plane)
5	DUKE'S MEMORIES	Dollar Brand (WEA)
6	PRIESTESS	Gil Evans (Antilles)
7	CADONA 3	Don Cherry (ECM)
8	MANDANCE	Ronald Shannon Jackson (Antilles)
9	FIRESIDE CHAT WITH LUCIFER	Sun Ra (El Saturn)
10	OFFRAMP	Pat Metheny (ECM)
11	LIVE	Carla Bley (Watt)
12	KINDA BLUE	Miles Davis (CBS)
13	BOBBY MCFERRIN	Bobby McFerrin (WEA)
14	ELABORATION	Arthur Blythe (CBS)
15	GARDEN	Cecil Taylor (Hat Hut)
16	WE WANT MILES	Miles Davis (CBS)
17	JARREAU	Al Jarreau (WEA)
18	BLACK SAINT AND SINNER LADY	Charlie Mingus (Impulse)
19	SKETCHES OF SPAIN	Miles Davis (CBS)
20	PARIS CONCERT VOL. 1	Bill Evans (WEA)

Chart courtesy of Rhythm Records, 281 Camden High St, London NW1

USA 45s

1	BILLIE JEAN	Michael Jackson (Epic)
2	COME ON EILEEN	Dexys Midnight Runners (Mercury)
3	MR ROBOTO	Styx (A&M)
4	JEOPARDY	Greg Kihn Band (Beserkley)
5	BEAT IT	Michael Jackson (Epic)
6	HUNGRY LIKE THE WOLF	Duran Duran (Capitol)
7	ONE ON ONE	Daryl Hall & John Oates (RCA)
8	SEPARATE WAYS	Journey (Columbia)
9	DER KOMMISSAR	After The Fire (Epic)
10	DO YOU REALLY WANT TO HURT ME	Culture Club (Virgin)

USA LPs

1	THRILLER	Michael Jackson (Epic)
2	FRONTIERS	Journey (Columbia)
3	H_2O	Daryl Hall & John Oates (RCA)
4	BUSINESS AS USUAL	Men At Work (Columbia)
5	KILROY WAS HERE	Styx (A&M)
6	RIO	Duran Duran (Capitol)
7	LIONEL RICHIE	Lionel Richie (Motown)
8	TOTO IV	Toto (Columbia)
9	PYROMANIA	Def Leppard (Mercury)
10	THE DISTANCE	Bob Seger And The Silver Bullet Band (Capitol)

Courtesy Billboard

5 YEARS AGO

1	NIGHT FEVER	Bee Gees (RSO)
2	I WONDER WHY	Showaddywaddy (Arista)
3	NEVER LET HER SLIP AWAY	Andrew Gold (Asylum)
4	MATCHSTALK MEN AND MATCHSTALK CATS AND DOGS	Brian & Michael (Pye)
5	IF YOU CAN'T GIVE ME LOVE	Suzi Quatro (Rak)
6	BAKER STREET	Gerry Rafferty (United Artists)
7	WITH A LITTLE LUCK	Wings (Parlophone)
8	FOLLOW YOU, FOLLOW ME	Genesis (Charisma)
9	TOO MUCH TOO LITTLE TOO LATE	Johnny Mathis & Deniece Williams (CBS)
10	DENIS	Blondie (Chrysalis)

10 YEARS AGO

1	TIE A YELLOW RIBBON	Dawn (Bell)
2	GET DOWN	Gilbert O'Sullivan (MAM)
3	HELLO HELLO I'M BACK AGAIN	Gary Glitter (Bell)
4	I'M A CLOWN/SOME KIND OF SUMMER	David Cassidy (Bell)
5	TWEEDLE DEE	Jimmy Osmond (MGM)
6	PYJAMARAMA	Roxy Music (Island)
7	LOVE TRAIN	O'Jays (CBS)
8	THE TWELFTH OF NEVER	Donny Osmond (MGM)
9	NEVER NEVER NEVER	Shirley Bassey (United Artists)
10	DRIVE-IN SATURDAY	David Bowie (RCA)

15 YEARS AGO

1	WHAT A WONDERFUL WORLD	Louis Armstrong (HMV)
2	CONGRATULATIONS	Cliff Richard (Columbia)
3	IF I ONLY HAD TIME	John Rowles (MCA)
4	DELILAH	Tom Jones (Decca)
5	SIMON SAYS	1910 Fruitgum Company (Pye Int.)
6	LADY MADONNA	Beatles (Parlophone)
7	JENNIFER ECCLES	Hollies (Parlophone)
8	CAN'T TAKE MY EYES OFF YOU	Andy Williams (CBS)
9	DOCK OF THE BAY	Otis Redding (Stax)
10	STEP INSIDE LOVE	Cilla Black (Parlophone)

20 YEARS AGO

1	HOW DO YOU DO IT	Gerry And The Pacemakers (Columbia)
2	FROM A JACK TO A KING	Ned Miller (London)
3	BROWN EYED HANDSOME MAN	Buddy Holly (Coral)
4	FOOT TAPPER	Shadows (Columbia)
5	SAY I WON'T BE THERE	Springfields (Philips)
6	FROM ME TO YOU	Beatles (Parlophone)
7	RHYTHM OF THE RAIN	Cascades (Warner Bros)
8	THE FOLK SINGER	Tommy Roe (HMV)
9	SAY WONDERFUL THINGS	Ronnie Carroll (Philips)
10	NOBODY'S DARLIN' BUT MINE	Frank Ifield (Columbia)

T.SHIRTS 10

1	MOHICAN	(Vivienne Westwood)
2	MUMMY	(Wayne Morris)
3	VIVA LE ROCK	(Vivienne Westwood)
4	SPLASH	(Boy)
5	RELIGIOUS	(Jane Howarth)
6	CULTURE	(Boy)
7	ANARCHIST PUNK GANG	(Vivienne Westwood)
8	SACRE COEUR	(Jane Howarth)
9	DEATH HEAD	(Gale Everett)
10	TITS	(Vivienne Westwood)

Chart by Miles Landesman, Boy, 153 Kings Road, London SW3

CANADA 45s

1	BILLIE JEAN	Michael Jackson (Epic)
2	HUNGRY LIKE THE WOLF	Duran Duran (Capitol)
3	MR ROBOTO	Styx (A&M)
4	BACK ON THE CHAIN GANG	Pretenders (Sire)
5	YOU ARE	Lionel Richie (Motown)
6	WE'VE GOT TONIGHT	Kenny Rogers & Sheena Easton (Capitol)
7	DO YOU REALLY WANT TO HURT ME	Culture Club (Epic)
8	CUTS LIKE A KNIFE	Bryan Adams (A&M)
9	ONE ON ONE	Daryl Hall & John Oates (RCA)
10	SEPARATE WAYS	Journey (CBS)

Courtesy CBC/Billboard

MOVIES 10

Alf Garnett as Gandhi

1	GANDHI	Richard Attenborough (Columbia)
2	LOCAL HERO	Bill Forsyth (Goldcrest)
3	TABLE FOR FIVE	Robert Lieberman (Rank)
4	48 HOURS	Walter Hill (UIP)
5	HEAT AND DUST	James Ivory (Enterprise)
6	THE VERDICT	Sidney Lumet (20th Century Fox)
7	AN OFFICER AND A GENTLEMAN	Taylor Hackford (Paramount)
8	E.T.	Steven Speilberg (UIP)
9	THE MISSIONARY	Richard Loncraine (Handmade)
10	ROBIN HOOD	Wolfgang Reitherman (Disney)

FRED DELLAR'S CHART FACTS

Fredfact

The phrase 'Let's Dance' has often proved as attractive a proposition to pop punters as it is to trippers of the light fantastic. In the past, singles of that title have provided hits for **Chris Montez, Brian Poole And The Tremeloes** and even Swedish beat group **Ola And The Janglers,** who notched up a mild US hit be employing the age-old invitation to indulge in a knees-up. And, during the '30s, Swing King **Benny Goodman** employed a number called 'Let's Dance' as his introductory theme. Goodman staked his own claim to fame by leading a band of integrated — black and white — musicians, thus helping to break an unwritten law of show business segregation and, indirectly, paving the way for **David Bowie**'s current success with a Number One single also called 'Let's Dance', produced with the aid of Chic's **Nile Rodgers.**

NEXT WEEK IN NME

Pic Anton Corbijn

CULTURE CLUB

"I don't want to be a demi-god or a pop idol," Boy George tells Gavin Martin. "I don't look at myself and think, God, I'm attractive! I spent years trying to be outrageous, but I've got to the stage now where I want to be normal."

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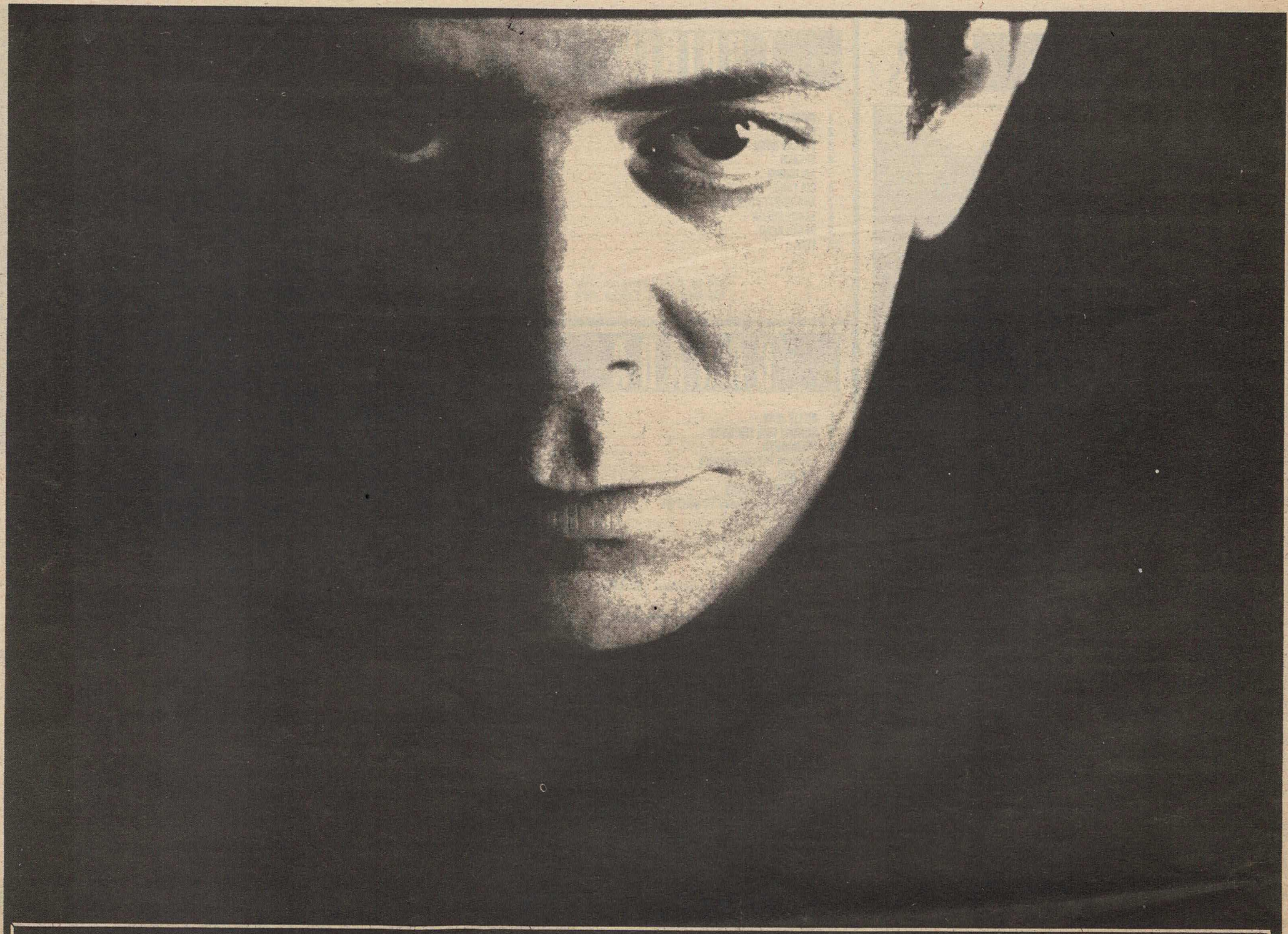


I: THE MAN

HE GLIDES into the room on a carpet that cushions his footfalls.

First impression is of a sophomore late for his first lecture, sullenly unrepentant and with a mouthful of cheek at the ready.

At 40, Lou Reed looks as healthy and as young as the Chelsea (NY) innocent of The Velvet Underground sleeves. Only a few lines mark the difference between the Reed of now and the Reed of VU's third LP. A melting leather smock/jacket replaces the Syracuse student wool sweater, signifying the too long delayed financial upturn brought about by his two recent releases.

The luminously white flesh of New York's most representative and beautiful face has at long last shed the puppy fat and the sodden sacs that have always threatened to destroy it. Its angular shape is fully restored, giving prominence to high cheekbones. His small mouth is alternately chillingly tight or twisted into a smile, either reassuring or savagely wicked.

His legendary cruel humour, however, is kept in check by his new sobriety.

Evidently, the non-alcoholic clean-up he has been undergoing these past few years on the upstate farm he shares with his second wife Sylvia is having a permanent effect.

A soft handshake and a penetrating look through watery eyes — part feigned indifference, part curiosity — are perhaps the one reminder of the '70s ravages.

Still suspicious of a British music press that will not let him forget the mythical Lou Reed monster, unlike the Americans who are finally according his writing the respect it deserves, he therefore maintains a protective distance, remains warily polite.

He at first responds as would a parent fast wearying of a child's questions — that is, with exaggerated patience and unnecessarily exhaustive answers — until he's sure you're not there to push his face in the dirt of long gone days. Slowly he warms up and begins to enjoy his own erudition. By which time, of course, his manager Eric Kronstedt, who has been keeping a vigilant eye on proceedings throughout, signals the end of a promised 45 minute audience.

Never mind. I have no qualms about speaking up on Lou Reed's behalf. Let's begin at the beginning...

II: ROCK AND ROLL HEART

Sing it, Lou!

"I don't like opera/And I don't like ballet/And new wave French movies/They just drive me away/I guess that I'm dumb/'cos I knows I ain't smart/But deep down inside/I got a rock and roll heart!"

(Lou Reed, 1976)

IF THE return to active greatness of Lou Reed — as marked by 'The Blue Mask' and 'Legendary Hearts' — has reminded us of anything, it is that in the history of art only two guitar players have really mattered; Jimi Hendrix was The One; Lou Reed is The Other.

Through no fault of his own and totally contrary to the fretful outpourings of his soul, Hendrix has in retrospect been a bad influence. Far too complicated a role model, he was a figure often mimicked by the impressionable, rarely matched and certainly never emulated. A cul de sac.

In contrast the Lou Reed style was never an end in itself, but the means to somewhere else. To Lou the guitar was always a component part — not the art. He was thus the first modern guitar player and, now that he has found an equal partner in Robert Quine, he is once more its finest practitioner.

"My problem has been that there aren't many people I could play guitar with," opines Reed. "It's not that I can't get along with them personally or can't go to the movies with them, it's just that I can't play guitar with them."

Reed has always needed the guitar as crutch — his own rhythm playing as tone setter and pacemaker. Without the guitar many of the otherwise perfectly good songs of his solo LPs have foundered for want of a Reed melody. Without a guitar to hold onstage, Reed was wont to strut himself through the ridiculously macho posturing of his last London appearances. Deliberately parodic or not, he made himself look daft.

But with 'The Blue Mask' and 'Legendary Hearts', the Reed-Quine partnership has re-established the principles of the modern guitar group introduced by The Velvet Underground, and in so doing they've redefined the thrill of rock and roll music as adventure.

Reed's gift of the guitar is a zen-like code that, with practise, can be applied with devastating results.

Think of those who gratefully picked up Reed's gift and you'll recall the elegant terror of McKay period Banshees (defunct), a few soaring moments of UK Decay (defunct), the exhilarating flights of Fire Engines (defunct), the sweet torture of Tom Verlaine, the reality fractures of The Meat Puppets, Angry Samoans and pre-precious Eno, the taut dreamy melodies of Orange Juice, the nervous romance of New Order...

Reed's style is a pointer to poets who understand that art is a coupling of heart and mind, not a contortion of the wrist. It glitters precisely because it is functional and unshowy. And because its gleam is hidden he has been spared the attention of fools — if not the damaging glare of mythologists — who could never grasp the riddle of his simplicity.

Explain it again, Lou!

"I thought long ago," he drawls patiently, "that to do what I wanted to do didn't really require more than one chord, but for variety's sake two or three was fine... I've always liked those very basic, very simple rock and roll changes, always have. I've never heard anything I like more than that. Not in opera, nor classical music; not in jazz nor in show tunes. Not movie music. Nothing. Nothing has impressed me as much as the most basic rock and roll chord change and by that I mean, say, E to A.

"And to this day when I hear that change done right — and it can be done wrong — I get an abnormal degree of pleasure from it.

"I used to think, wouldn't it be wonderful to put a melody over that, something that would stick like grease'... No, that's a poor choice of words... *glue?* But I don't mean glue. Er, Satan wrap? Now it's getting too phallic!

"Anyway, you know what I mean. And then wouldn't it be great if the lyrics also had some substance to them and were as simple and as elegant as that change from one chord to the other?"

III: WALK ON THE WILD SIDE

"Little Joe never once gave it away/Everybody had to pay and pay/A hustle here, a hustle there/New York City's the place where... I said, Hey Babe/Take a walk on the wild side..."

(Lou Reed, 1972)

LOU REED'S one British hit 'Walk On The Wild Side', wonderful though it was, has proven to be a real albatross.

With Bowie's and Ronson's production patronage, Reed was embraced by the British for the first and only time. 'Transformer', the LP from which the hit came, was a glam masterpiece. Songs like 'Make Up' and 'Andy's Chest' were glam primers. This, Reed's second solo LP, was a camp chronicle of Warhol's New York, a comic strip index to Factory characters, an introduction for newcomers to The Velvet Underground. Trouble was, when the glam mascara began to run, it distorted Britons' focus on Reed.

Suddenly four Velvet Underground LPs were telescoped into a few songs such as 'Heroin' and 'Sister Ray' and 'The Gift', which were served as evidence of Lou Reed-as-monster. Mistaking Reed's characters for the man himself — despite his constant invocation of the Christopher Isherwood Amendments, *He is a writer and he invents characters* — the British press found ample substance in Reed's bizarre behaviour of the period to justify their accusations.

The purity of his vision temporarily corrupted, Reed spent three years acting out a screamingly ugly caricature of a Velvet Underground character. During his 'Rock And Roll Animal' phase he mimed shooting up onstage. For 'Sally Can't Dance' he bleached his hair blond, cropped it real close and painted his face up like a death's head.

But inside three years he had well and truly exhausted that particular legend. And though he wrenched himself out of the wretched mess of being a career corpse fully eight years ago, the Boy Scouts of the British press — having created the monster for and from Reed — persist in testing every subsequent recording against *their* monster.

Placed back to back with such an overwhelmingly supernatural being, it is no small wonder that the real Lou Reed has been found wanting a little in sensation!

Reed brought the ugliest phase of his career to a crashing fullstop with the magnificently brutal gesture of 'Metal Machine Music' in '75 — four sides of pure noise of equal length and unlistenability — which cleared the way for 'Coney Island Baby', one of Reed's most enduring love songs.

His creative system purged of poison, he had the sufficient distance to home in again on the seamier sides of New York, draw material from it and mould it into a musical short story of the scope and brilliance of 'Street Hassle'. More about which in a moment, but first...

IV: METAL MACHINE MUSIC

"My ultimate guitar solo," enthuses Reed, "loads of feedback, multitracked feedback. It was *the* ultimate guitar solo."

Ultimate guitar solo nothing, but what great sleeve notes!

"... It is the only recorded work I know of seriously done as well as possible as a gift, if one could call it that, from a part of a certain head, to a few others. Most of you won't like this, and I don't blame you at all. It's not meant for you. At the very least I made it so I had something to

LOU REED

THE LOU REED COMMENTARIES BY CHRIS BOHN

ON THE MILD SIDE

PHOTOGRAPHY»ANTON CORBIJN

From Underground Monster to Metal Machine Heart — the new homeloving Lou comes in off the street and lays his legend to rest

listen to. Certainly Misunderstood; Power to Consume (How bathetic); an idea done respectfully, intelligently, sympathetically and graciously, always with concentration on the first and foremost goal. For that matter, off the record, I love and adore it. I'm sorry, but not especially, if it turns you off. One record for us and it. I'd harboured hope that the intelligence that once inhabited novels or films would ingest rock. I was, perhaps, wrong. This is the reason Sally Can't Dance — your Rock And Roll Animal. More than a decent try, but hard for us to do badly. Wrong media, unquestionably..."

(Lou Reed, 1975)

"I WENT TO school," expands Reed today, "and I'm not illiterate, which isn't to say that people who go to school are literate. But, for my part, I studied literature, drama, movies, and even journalism, believe it or not. (At Syracuse University, New York, circa '64, before he became a staff song writer for Pickwick Records, immediately prior to the Velvet Underground.)

"It was odd, but I found my way to existential philosophies, though I didn't know it was in vogue then. I was reading a lot of that, with the end result that it put an end to any interest I might have had in it for the rest of my life.

"I thought Hegel was the ugliest man I've ever seen... To read Hegel was to know pain," continues Reed in a flat monotone. "We used to get two hours to explain one sentence of Hegel, which was just...

"Anyway, after that I appreciated the simplicity of certain ideas. But, nevertheless, I was very, very taken aback that people were surprised when The Velvet Underground very consciously set out to put themes common to movies, plays and novels into a pop song format. For Godsakes, you know, take these poppy lyrics out and put these other ones in; in the same style, of course, and then just to see the horrified reaction..." finishes Reed with a hint of amazement and disappointment.

That Reed could get away with "difficult" topics back then, and can still deal with them now, is down to the streamlined elegance of his writing and the deadpan tone of his delivery. His greatest songs have the intimacy of a conversation, a confession whispered guiltily in your ear.

You can always tell a bad Lou Reed song by the level of urgency he imparts it with.

If he's screaming it at you, I'd hazard a guess he feels its inadequacy, too. But when the words are capable of carrying their own impact, each phrase sparingly advancing the narrative while simultaneously sketching in all you need to know about the characters, he'll half talk you through the drama in the wonderful New York drawl that is his most effective tool. If you don't believe me check...

V: STREET HASSLE

"Waltzin Mathilde whipped out her wallet/Her sexy voice smiled in dismay/She took out four 20s/Cos she liked round figures/Everybody's queen for a day/Oh babe I'm on fire/And you know I admire/Your body/Why don't we slip away/Although I'm sure you're certain/It's a rarity me flirtin/To sha la la la this way... hey baby/C'mon let's slip away./Oh she's so gorgeous/Oh what a big muscle/Call out the national guard/She creamed in her jeans/As he picked up her knees up from of the formica top bar/And cascading slowly/He lifted her wholly/And boldly out of this world/And despite people's derision/Proved to be more than diversion/Sha la la later on..."

(Lou Reed, 1978)

YOU CAN probably guess the rest. The pinnacle of Reed's '70s achievements, it's an economically detailed 11 minute masterpiece of love and despair found in the most squalid of situations.

When Reed wrote back in '69 that *"no kinds of love/Are better than others"*, the two pathetic characters of 'Street Hassle' are probably whom he had in mind: one a queen, the other a dupe who's left holding the body when she ODs on pills at the squalid party that is their pick up point.

It's certainly his most ambitious musical arrangement, his one successful non-guitar piece.

How about talking us through it, Lou?

"Well, it's a two minute long... actually, that gives too much away. 'Street Hassle' is like three vignettes and the idea is, how can you tie these vignettes together?

"Well, I thought the perfect thing here was to have a dissolve, like in a movie..."

And so it does! Flailing bass — "That's me," says Reed proudly — and sore cello subtly shift emphasis from gothic romance to a stiffer horror gothic for a section intoned by the party host, none too impressed by the death of a guest, not to mention annoyed at the possible police attention...

"...I know this ain't know way to treat a guest/But why don't you grab your old lady by the feet/And just lay her in the darkened street/And by morning she's just another hit and run/... You know some people got no choice/And they can never find a voice/That they could even call their own/So the first thing that they see/That allows them the right to be/Why! They follow it/You know it's called... BAD LUCK!"

"Anyway, sometimes we shifted the narrative with the idea of a cross fade and other times with the idea of a dissolve," continues Lou. "Shift one set of music past another set, sort of pan them and BOOM! you're into the second world. Then it goes through this scene, you can pass through that, and another dissolve would take you into the third world. And that was the way to get the one story into the next story, all of which were related to each other...

"What I did was record a whole string section, but I only used part of it — the cello part.

"I only brought the whole string section in for one part, so it kinda sweeps in real panoramic. I was thinking of some western by John Ford or something. You know... (bass) dadada... and then BOOM! all the strings; there they are!"

And there is Reed's lonely lover, distraught:

"Love has gone away/Took the rings off my fingers/And there's nothing left to say/But oh how/How I need him baby/C'mon baby/Please don't slip away/I need your lovin' so bad babe/Please don't slip away..."

VI: LEGENDARY HEARTS

"Legendary loves/Haunt me in my sleep/Promises to keep/I never should have made/I can't live up to this/I'm good for just a kiss/Not legendary love..."

(Lou Reed, 1983)

LOU REED's last two LPs, 'The Blue Mask' and 'Legendary Hearts', are the logical outcome of a decade's great love songs and Lou finding true love.

The happiness of life with Sylvia hasn't softened his focus any. On the contrary, his songs are as searchingly accurate and as close to the edge as they've ever been. Only the location of a Lou Reed song has changed: it has shifted from the street to the home.

The gulf between the two locations had been partially bridged by a sequence of explorations of family turmoil — Lou as Eugene O'Neill, anyone? — began on 'The Bells' in a song called, appropriately enough, 'Families', and continued through most of the lyrically extraordinary, if musically painful 'Growing Up In Public'.

The title track of 'The Blue Mask', however, is the most direct link between the gutter and the front room, recounting as it does an otherwise normal couple's terrible curiousity and desire for pain relieved in the most bizarre SM rituals this side of a Saint Sebastian picture.

Mostly, though, 'The Blue Mask' contrasts more mundane bliss with a morbid fascination for anything that might disrupt it. Psychotic in its extremes, it veers crazily between loving serenades to Sylvia, womankind and a happy home life, and the possibility of a sudden end to that happiness — as signified by the sadistic intruder of 'The Gun'.

His latest record 'Legendary Hearts' is more settled into its domesticity; the euphoria described earlier is subdued with the passing of time and, correspondingly, its psychotic opposite is here represented by the more subtle and banal irritations of daily life.

"There's supposed to be this tension," remarks Reed about 'Legendary Hearts', "between... now this sounds awfully pretentious when we start talking this way, but anyway, it's about the desire to possess something that may not be possessable. It's also the problem of desire and fantasy against the reality, and what happens when the two meet each other in the alley. Or in the armchair for that matter. Anyway, how much can you pack into a rock and roll record?

"Or, for that matter, how seriously will people take a rock and roll record? Apparently not very seriously at all."

Then it becomes a matter of ambition. Lou Reed has breeched the limitations of a rock and roll song and broached more taboos erratically but intermittently brilliantly through four Velvet Underground and 17 (!) solo Lps. Suddenly carried away by the breadth and scope of the Lou Reed legacy, I propose that his love songs attest to some redeeming power!

Reed responds more levelheaded: "I have this conceit, and I think I'm entitled to it at this point, to call myself a writer. But personally I think that to try and deal with a theme as enormous as redemption would be pretentious. So I've never thought in those terms.

"Not redemption, not salvation, nothing like that. My characters just squeak by. Ha ha. Bad things happen to them and good things happen to them and some of the good things that do happen to them might have a redeeming quality.

"But, you know, it's such a loaded statement to think in terms of redemption. I think works of art can change the world — certainly they can change your life — a thing of beauty is a joy forever and all that. I think a rock and roll song can be just that, so in *that* sense it can do anything. Maybe we should treasure records of people who do things like that."

Reed songs prod and poke areas most everyone else overlooks or would rather forget.

"It's not such a big idea," Reed modestly intones. "It's just you take the lyric and you push it a little forward so that it speaks to you on a personal level and still keeps the beat, because I'm not talking to you about poetry reading. I'm not talking to about having discussions on nuclear disarmament.

"You can even just make it a dialogue between men and women. That could keep you occupied for the rest of your life!"

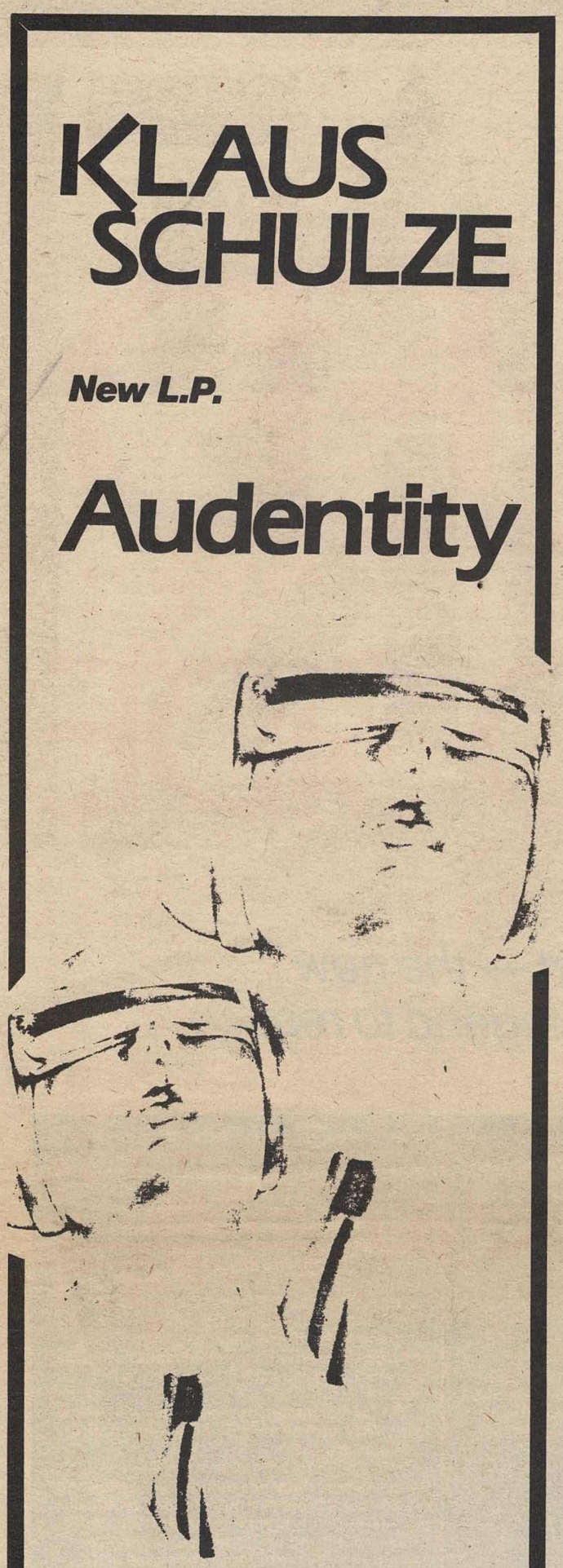
It certainly could! Some kinds a love, as Marguerita discussed with Tom way back in 1969, well *the possibilities are endless.*

Lyrics quoted by permission of Lou Reed

KLAUS SCHULZE

New L.P.

Audentity



JAMS 25

ILLUMINATED

AUDENTITY TOUR '83 - U.K. DATES

April 20 Lewisham - Concert Hall (01-690-3431)
April 21 Manchester - Hacienda
April 22 Hatfield - Forum
April 26 Coventry Cathedral (0203-29553)

SHAKESPEARE'S SAY ● NICK'S FAVES ● JIM'S EXIT ●

A DAY IN THE LIFE OF...

Got up. Wrote six poems. Pencil broke. Had a phone call from a bloke asking if I would do a gig for the Would You Mind Terribly Not Dropping Any Nuclear bombs On Harrogate Society. I said yes, and he said well where were you bastard it was last night. Very funny.

My mate Don The Surrealist Milkman came in. He was wearing a King Kong mask and carrying ten maps of Greece. He's a genius I'm telling you, a bastard genius. We went down town to nick some typing paper. Don kept the shop assistant busy by shouting the Outer Hebrides Telephone Directory (without the Yellow half page) at the top of his voice. I stuffed 500 sheets of paper under my jumper. Then for a joke I paid for them. What a laugh.

I felt like another laugh so we got on a bus and paid twice as much as we should and got off three stops before my house. What a bloody laugh. It was raining. I decided to do an impromptu rant in the town centre. I started, and swallowed a fly. Don started laughing so I hit him. He hit me back. I hit him again and he nutted me. I thought we could turn the fight into a metaphor for the confrontational policies of the Thatcherite Junta so I started doing my Tebbit Poem: *Tebbit's got a face like a bike, his eyes are wheels and his lips are the pedals".* Unfortunately Don was getting too enthusiastic and was kicking blue smoke out of me. The fly tasted terrible. We stopped. Somebody clapped. Sarcastic bastard! I kicked him in the teeth.

We went to the pub. A bloke looked at me for a minute and then said aren't you Darren Shakespeare? I said no I'm William bleeding Shakespeare. He laughed his head off and said you're the funniest bloke I've ever met. I said I like a good laugh. He choked on his pint and Don had to clap him on the back of the neck with his Action Magritte. He said I was the funniest man in the world. I said I'm funnier than Ted Rogers, me.

He was laughing that much, this bloke, that he had to get his inhaler out. He said I was the funniest man in the Universe and did I want to do the daily ranting spot on TV-am. I said what the hell do they want a ranting spot for he said they're trying to reach a wider audience and I'm a talent scout and I said well reach over here with another bastard pint then. He laughed so much that he had to go outside and walk about in the car park for ten minutes thinking about his mother's funeral.

He came back in and said I was the funniest man in the whole history of recorded time. I said hey I'm not getting up at bastard three o'clock in the morning though. He said no, we're starting to go out at five o'clock in the afternoon to reach a wider audience, and Don The Surrealist Milkman said do you want a daily Surrealism spot and the bloke said we've got one already, haven't you seen Robert Kee's bastard lapels?

DARREN SHAKESPEARE TALKS TO IAN MCMILLAN

portrait of the artist as a CONSUMER

NICK HEYWARD

FAVOURITE SINGERS
Randy Crawford
David Bowie
Elvis Costello
Joe Tex
Mick Jagger
Brook Benton

FAVOURITE SONG WRITERS
Lennon and McCartney
Hall and Oates
Elvis Costello
Madness
Nick Lowe
Anyone who has written a classic song in the past, even if it was a fluke, a jam or a preconceived bunch of chords . . .

FAVOURITE PRODUCERS
Geoff Emerick
Langer and Winstanley
David Putnam
Steve Levine

FAVOURITE BOOKS
In The Affirmative Philip Oakes
Heartbeat Carolyn Cassady
Watership Down Richard Adams
Midnight Express William Hayes
Sirens If Titan Kurt Vonnegut Jr

FAVOURITE SONGS
'Changes' David Bowie
'What Are You Doing For The Rest Of Your Life?' (live 1972) Stan Kenton
'Goodbye To Love' The Carpenters
'Shoes' Brook Benton
'Young Hearts Run Free' Candi Staton
'For No One' The Beatles
'I Get A Kick Out Of You' Cole Porter
'Heart On My Sleeve' Gallagher and Lyle
'Almost Blue' Elvis Costello
'Just My Imagination' The Temptations

HUMOUR
Dave Smith

FILMS
Heartbreak Kid
Racoons On Ice
The Graduate

ACTORS
Edward Fox
Harrison Ford
Alan Bates
John Mills
Warren and Jack
Adam Faith

ACTRESSES
Cybill Shepherd
Nastassia Kinski

ARTISTS
Paul Ellis
Jean Metzinger

LIKES
Night in with the chick
Night out with the chaps
Painting at night

LOATHES
Compromise
Idiots
Pubescent scribblers
Current approach to musical attitudes Vol. 4

CAR
1955 Mercedes Gullwing Coupe 3106
H.P. straight 8 unraced

ADS
Valspar
Guinness
Burberry
Horlicks
Mack Trucks
Hovis

VICES
Naivety

Jim Morrison never died. Neither did Marilyn Monroe. They just faked their exists and fled to some secret hideaway in Southern California. So did James Dean. And Jimi Hendrix, and Lenny Bruce, and Elvis...

Now if someone came up to me in a pub and told me that, I'd probably drink up and run for it. However, it could make the basis for an intriguing film. Young British writer Robin Keen is hoping so: with any luck his script, provisionally called San Elysium, will go into production soon. Elysium, in Greek mythology, was "the abode of the blessed after death" — which is where the bizarre scenario sketched above comes in.

The plot follows the career of one fictitious rock star, who seeks an escape from stardom — and so into cult immortality — via some shady organisation which arranges just such stage-managed exists. But Robin Keen's initial inspiration comes from the real-life (and real death?) example of Jim Morrison, whose mysterious disappearance in Paris in 1971 has fuelled rumours.

Fascinated by the unanswered questions surrounding the departed Door, and the near-mythic proportions of the cult that's still growing around his memory, Keen's dream is to create a piece of speculative fantasy that lays bare the harsher realities of living fast, dying young and leaving a highly profitable corpse.

PAUL DU NOYER

MEN AT WORK

NEW ALBUM/CASSETTE

CARGO

FEATURING THE HIT SINGLE 'OVERKILL'

ALBUM: EPC 25372 Epic CASSETTE: EPC 40-25372

SCOTLAND
Ace Music, North High Street, Musselburgh.
Oldies Museum, West Maitland Street, Edinburgh.
Other Record Shop, High Street, Edinburgh.
Phoenix Records, High Street, Edinburgh.
Sleeves, Whytescauseway, Kirkcaldy.
Stereo One, Moss Street, Paisley.
Tom Russell, Duke Street, Glasgow.
Lost Chord, Park Road, Glasgow.
Listen, Renfield Street, Glasgow.

NORTH
G.T. News, Hillsborough Shopping Centre, Hillsborough, Sheffield.
Casa Disco, Peel Square, Barnsley.
Feelgood Records, Goodramgate, York.
Heworth Records, East Parade, Heworth, York.
Syd Scarborough, Under City Hall, Hull.
Pride Records/branches in Lincoln, Grimsby, Newark.
Slaters, Rainhill Road, Barnoldswick.
Mary's Music, Whalley Road, Accrington.
Mr. Dobbs Record Centre, George Square, Halifax.
Save Records, Market Hall, Rochdale.
Vibes Records, Princess Parade, Bury.
Ear Ere Records, Market Entrance, Lancaster.
Soundtrack, Lord Street, Fleetwood.
Brady's, Market Place, Preston.
Hyde Music Centre, Colmar Way, Hyde.
B.J. Records, Park Lane, Macclesfield.
Music Discount Centre, Merseyway, Stockport.
Quirks Records, Chapel Lane, Formby, Merseyside.
A.J. Gulley, St. Mary's Road, Garston, Liverpool.
Penny Lane Records, Church Street, Liverpool.
Discount Records, Station Bridge, Keighley.
Bradleys, Fargate, Sheffield.
Bradleys, Chapel Walk, Sheffield.
Bradleys, Pinstone Street, Sheffield.
Jat Records, Northgate, Wakefield.
Reidy's House of Music, Penny Street, Blackburn.
Graffiti Records/branches in Blackpool, Kirkham St. Annes.
Cobweb Records, Cleveleys and Poulton le Fylde.
Wide-a-Wake Records, Main Street, Garforth.
M & A Records, High Street, Redcar.
New Record Inn, High Street West, Sunderland.
Volume, Ridley Place, Newcastle.
Callers, Northumberland Street, Newcastle.
J.G. Windows, Central Arcade, Newcastle.

MIDLANDS
Goulds TV, Mander Centre, Wolverhampton.
Mike Lloyd Music, High Street, Newcastle-under-Lyme.
Richards Records, The Spot, Derby.
Siren Records, Strand Arcade, Derby.
Graduate Records, Union Street, Dudley.
St. Martins, High Street, Leicester.
Selecta Disc, Nottingham.
Castle Records, Charnwood Precinct, Loughborough.
Revolver Records, Market Place, Leicester.
Revolver Records, Listergate, Nottingham.
Revolver Records, Idlewells Centre, Sutton in Ashfield.
Revolver Records, Four Seasons Centre, Mansfield.
Revolver Records, 67/69 Gold Street, Kettering.
Revolver Records, Spring Lane, Arndale Centre, Wellingborough.
Rackhams, Corporation Street, Birmingham.
Music Market, Cornmarket, Oxford.
Music Market, 15 High Street, Banbury.
Music Market, 1 Broad Street, Worcester.
Discovery Records, Regent Street, Leamington Spa.
Discovery, Coventry Road, Market Harborough, Leics.
Discovery, Market Square, Corby, Northants.

WALES & WEST
Brians, 54 Old George Mall, Salisbury, Wilts.
Music Market, 4 Burton Street, Bath.
Music Market, 29 Westgate, Gloucester.
Music Market, 10 Havelock Square, Swindon.
Music Market, Northbrook Street, Newbury.
Acorn Records, Glovers Walk, Yeovil.
Rival Records, The Corridor, Bath.
Radio Rentals, Queens Road, Bristol.
Miltons Records, 9 New Station Road, Fishponds, Bristol.
Rainbow Records, Taff Street Precinct, Pontypridd.
Spillers Records, The Hayes, Cardiff.
Roxene Records, Kingsway Centre, Newport.
Pitts, High Street, Exeter.
Soundz, Fleet Street, Torquay.
Lawes Radio, Rolle Street, Exmouth.
Hocking, 1 Trinity Street, St. Austell.

LONDON & SOUTH
Godfreys, 30 East Walk, Basildon, Essex.
Disc Jockey, 2 Queens Road, Hastings, Sussex.
Harum, 40-44 Fortis Green Road, London N.10.
Harum, 146 Crouch Hill, London N.8.
Leather Lane Music Shop, 67 Leather Lane, London E.C.1.
Fenchurch Records, 1-5 London Street, London E.C.3.
Music Market, 3 Union Street, Reading.

FUN BOY THREE

NEW 7" SINGLE & 12" SPECIAL REMIX VERSION

OUR LIPS ARE SEALED

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HOTTEST ROCK-A-BEATIN' COMBO IN TOWN ● BLACKBEAT ● REGGAE ROOTS ●

THANK HEAVEN FOR THE CHEVALIER BROTHERS

"THE SAXOPHONE is my life," enthused Ladbroke Grove's answer to Robert De Niro from beneath the brim of his Wilton.

Raymondo Gelatto, tenor player and vocalist with the Chevalier Brothers, the hottest rock-a-beatin'-boogie 'n' swing combo in town, has a penchant for those "horrible tasteless ties" and he digs jackets that "hang". Some would describe them as ill fitting but Ray is a matter of fact stylist right down to the soles of his Oxfords.

That he's only been playing seriously for a year and a half is an inspiration for anyone willing to graft at their craft.

All the Chevaliers work hard at their instruments and Ray readily credits their French guitarist, Patrice, as a major influence. Living in London for four years Patrice had played with punk and pop outfits. But it was the six months he spent in a New Orleans jazzband, the inspirational gypsy licks of Django Reinhardt and the solos of guitarist Charlie Christian that have proved to be crucial influences on the Chevaliers.

They took to the streets busking at Camden Lock and assorted market venues, with rhythmic support from tea box bassie Lloyd. The word spread about this instrumental R & B combo and their rendition of 'The Pink Panther'. The offers of gigs came thick and fast. Though they'll be back busking this summer the band are keen to shed the busking tag. Gone is 'The Pink Panther' from their stage set and a more adventurous approach is in the wind.

Patrice asserts they only started operating as a band four months ago, when they met "this hippy who plays vibraphone". An ex member of Jazira and various jazz and jazz-funk groups, Roger's vibes add texture and combined with the Frenchman's swift chord changes they ensure swing is the thing.

Improvisation is also a feature of every song and, convinced that most current music is over rehearsed and lacks feeling, the vibes man explained that subtlety was the name of th game, each player listening and not trying to play over anybody else.

"It's bit like the old days," grinned Ray "where they cooked up the stuff at a session. We are working on some originals but most of our songs are covers. We never copy though. All the arrangements are ours except if something is exceptionally good."

For the Chevaliers, Louis Jordan is the Man and 'Saturday Night Fish Fry', 'Reet Petite And Gone' and the classic, 'Caledonia' have remained the backbone of the set. They allow Ray to stretch his talents to vocals and the boy is a natural. He readily improvises, throwing in spontaneous dialogue with the rest of the band.

Humour features heavily in their choice of songs. Drawing on the works of Louis Primeur of *Jungle Book* fame, revelling in the chicken impersonations on 'Barnyard Boogie' or extollingthe virtues of the opposite sex in 'Caledonia' and 'I Like 'Em Fat Like That' — it all adds up to The Chevalier Brothers tapping the spirit of the tradition, as well as its resilience in the face of hard times.

The music they play is steeped in drink, reefer smoke and junk and for all the romanticism it's worth remembering that it destroyed many of its creators. The music was relegated to category of 'Race' music and thought unworthy of intellectual consideration, but some 30 years on, the witty and stylish Chevalier Brothers manage to prove the lasting freshness of the music with unashamed enthusiasm.

It's as Roger said: "Be-bop started in the early '40s and turned a lot of people off jazz. Charlie Parker used to turn his back on his audience and play. He was a genius but it wasn't showmanship and it wasn't what people could dance to. At the same time all those R & B players like Louis Jordan still played well and were doing music that you could dance to. That's what we're trying to do; give that good time feeling."

A session at their regular monthly spot the Dance Dive was the first time I'd heard them with their current rhythm section. They had recently sacked their previous section as it was felt to be restricting the band's musical development.

A new found confidence was evident from their opening shot of Duke Ellington's 'C Jam Blues' and the Latin flavoured 'Samba D'Orfu'. Patrice sat hugging his guitar, enjoying a new freedom to improvise.

Whether their exuberance will translate into larger venues remains to be seen but the current club scene remains the ideal habitat for these swingers. So if it's a finger snappin' get down and have another drink session you're into, then lace up your boots Jack and hit the block for a Chevalier Brothers session.

PAUL BRADSHAW

Raymondo Gelatto — Ladbroke Grove's answer to Robert De Niro
Pic Pennie Smith

note oilskin base

If soul's your goal, and the available range of reading matter doesn't satisfy, you could do worse than check out Blackbeat. *The April issue of this bi-monthly non-gloss magazine, is 38 pages thick with info for soul enthusiasts, collectors and innocent bystanders — although a few of the controversies that rage amongst the fraternity are a mite obscure for outsiders. Nonetheless, it's decent value for 50p (plus large SAE) from 101 Sevenacres, Orton Brimbles, Peterborough PE2 0XJ.*

the lone groover

Currently transmitting every Sunday on Radio 1 is a series tracing the development of Jamaican reggae music *From Mento to Lovers Rock.*

Scripted and read by poet **LINTON KWESI JOHNSON,** the show is in ten weekly parts and goes out 9-10pm. The introductory programme traced UK chart reggae from Millie's 'My Boy Lollipop' through the early '70s 'Tighten Up' mode to the present day, with discussion of its effect on the British muse in items such as the novelty Piglets tune 'Johnny Reggae' and The Beatles' 'Ob La Di Ob La Da', The Police, 2-Tone etc.

lowry
1981 - RIOTS!!
1982 - WAR!!
1983 - THE RECESSION BOTTOMS OUT!!
AWAY FROM THE DOWNING STREET BARRICADES..
SOON, A THOUSAND CRUISE MISSILE SITES WILL BLOOM LIKE FLOWERS ON THE RUINS OF LIVERPOOL, MANCHESTER ETC..
FORGET THAT DREARY HARD TIMES STUFF.. NAZI CHIC 'S THE NEW FUN FASHION TREND!!
POP FUN!!!
FUN MARATHONS!.
FUN CAREER OPPORTUNITIES!.
CRASH
HIC!.
BOO!!
BOO!! OUT!
WATHER!! MAGGIE..
COME ON NORMAN!!
IT'S GOING TO BE A LONG, HOT SUSSET & THE ACCENT'S ON FUN!!
STRIKE-BREAKING FOR FUN!
WAR CAN BE FUN!!. VIVISECTION FOR BOYS P.94.
GET A JOB, YOU LAZY SHIRKERS! TRA..LA!!..
SPECTATOR
HI! IT'S ME AGAIN. AUBERON WARGS, THE WORLD'S MOST HANDSOME GAY RIGHTS CAMPAIGNER
I'M RUNNING FOR THE SUN!
I'M RUNNING FOR THE PUNKS!.
I'M LOOKING FOR A BLOODY JOB!!.
I GOT MY CALL-UP PAPERS! YIPPEE!!..
NEXT-ANYONE NOT HAVING FUN WILL BE SHOT..

benyon
ERK ALORS!!! — IT'S LIKE E.L.P YOU'RE TOURIN' WITH THREE TRUCKS FOR YOUR SOUND SYSTEM!
TONIGHT TONIGHT BO NORMAN
EEK! IT'S BO NORMAN ITSELF!
EEK!
MY HERO!ER, HEROINE!
SILLY BOY — THEY'R- ARRYING TH'VIDEO CREW, HAIR'S...!ISTS, MAKE UP ARTISTS, MY COS!- -MES, MY DRESSERS, POODLES.....
SO WHERE'S YOR SOUND SYSTEM?
OH NO! YOU'VE JUST REMINDED ME.....
DOORS OP
I'VE LEFT IT IN MY OTHER BAG!!
SIGH! — I'LL JUST HAVE TO MAKE TH'KIDS SCREAM LOUDER!
SURE — NOONE WILL NOTICE — RIGHT!
RIGHT — CROOKED'S NOT LIKE HAVING

PUTTING THE BOOTS IN

Pic Barry Plummer

Pic Kate Simons

You've either got it or you haven't. Boot chic from Blondie to Patti Smith.

Everybody's going for those kinky boots, kinky boots,
Kinky boots! It's a manly kind of fashion that you've borrowed from the brutes,
Borrowed from the brutes!
Kinky boots.
Fashion magazines say 'Wear 'em!'
And you rush to obey like the women in the harem—
Full-length, half-length,
Fully-fashioned calf-length;
Brown boots, black boots,
Patent leather jack boots —
Low boots, high boots, lovely lanky thigh boots!
We all dig those boots; everybody's crazy 'bout those
Kinky boots, kinky boots,
Kinky boots!
And whether you're in evening dress or bathing suits,
You wear boots — kinky boots!

There are 20 million women wearing kinky boots; puss in boots;
Footwear manufacturers are gathering the fruits . . . KINKY BOOTS!!
Advertising men say 'Try 'em',
And you all run amok to buy 'em—
Sweet girls, street girls,
Frumpy little beat girls;
Square girls, cool girls,
Sexy little schoolgirls—
Maiden aunties,
Made-for debutant : they all dig those boots!
Everybody's rushing for those Russian boots,
Prussian boots,
Kinky boots!
Covering up those slender little tender foots
With Kinky, Slinky, Leather-is-so-kinky Boots;
KINKY BOOTS!

Written by Kretzner, Lee.
Published by Essex Music.

KINKY

LAST YEAR it may have been 'The Message', but the above are lyrics from perhaps the first Marxist novelty-number rap-record ever committed to vinyl by TV stars: Patrick Macnee and Honor Blackman of recently exhumed series *The Avengers*. Rereleased by Cherry Red to coincide with Steed & Co's rapidly resurrected cult status, this diabolically awful single can be augmented by Dave Rogers' book *The Avengers* (Michael Joseph ITV, £4.95). This offers a full guide to *all* 161 episodes, based on facts culled from studio files as well as correspondence with the stars, supporting cast, production and design teams.

Learn how the post-Bond, pre-Beatlemania Steed evolved and how he inherited his first female colleague, in the form of Cathy Gale, thanks to an Equity strike which sidelined original sidekick Ian Hendry. Yet before she even planted a patent-clad foot in primetime (1962), Honor Blackman was claiming Cathy as "a first for TV — the first feminist in a television serial and the first woman who fights back". Partly based on anthropologist Margaret Mead, Blackman's Avenger "made up for what she lacked in brawn through black boots, leather combat suits and judo".

And the Kinky Boots? According to Honor, it was all Macnee's idea: "Patrick suggested leather and I wore it throughout the rest of the show. The only things you *can* wear with leather trousers are boots, so they kitted me out with calf-length black boots and the leather thing was born."

Did *this* give us Freddie Mercury?

CYNTHIA ROSE

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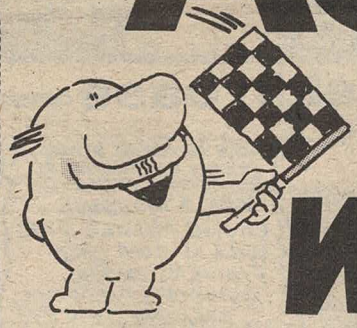

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SHUTDOWN SHUT-EYE

NEW YORK'S "after-hours clubs" were a phenomenon. They were a refuge from reality for the trendy, the scenemakers and hangers-on, darkened caverns full of people and music where you could extend the weekend party for as long as your energy, or the cocaine, lasted. They would begin filling up about the time the licensed clubs had to call last orders at 4 am, and would go strong until well into the next day.

There would be rooms within rooms, or different floors, each with its own doorman and level of exclusivity. If you were a visiting English pop star (and they all made their appearances) or a club owner or other important person, you were in.

They went by names like AM/PM, the Continental, Late Again, Pink Cadillac, Le Pop. And now, as a result of an FBI undercover operation they are — for the moment at least — gone.

The first hint of trouble in the underground paradise came with the announcement of Federal indictments against 26 New York City police officers on charges of accepting bribes. This was followed by a massive police sweep of the clubs, raiding and closing all of them in the course of a weekend. A few days later the story behind these events appeared in a investigative article in the *New York Times*.

The story begins with Arthur Weinstein, man-about town, who owned and ran the Jefferson, a popular mainstay of the after-hours scene.

Weinstein, like all of the after-hours club owners, payed bribes to the uniformed cops who came around, in order to stay in business. But after a while another kind of police, the FBI, showed up. They threatened Weinstein with a variety of charges including selling liquor without a licence and tax evasion. And then they offered him a deal. In return for immunity from prosecution, Weinstein would wear an electronic transmitter, a "wire", when he met with city cops and gave them their handouts.

The FBI's investigation really got underway when Weinstein opened a new club, the Continental, in a redecorated warehouse on West 25th Street. Weinstein told the *Times* that the Continental was financed by himself and two other men.

But sources in the New York Police believe that the FBI also put money into the Continental, that in fact the club was set up as a "sting" operation to catch corrupt cops. They say that the FBI supplied agents who worked as bouncers at the club, and that while Weinstein presided there he was constantly wired in more ways than one.

Weinstein, in an interview published in the magazine *Details* denied this, and claimed he wore a wire only once. But this seems hardly credible in light of the fact that extensive evidence must have been provided to the Grand Jury in order to produce 26 indictments against police officers.

Meanwhile, to save face, the city police have felt compelled to close the clubs, and so a scene that once got no attention from police officials suddenly became a high-priority matter. And New York's art, fashion and music-world trendies are either getting more sleep or taking the party somewhere else.

RICHARD GRABEL

VISIONS OF CHINA

VISIONS OF China? Almost the real thing this time, but this portrait of a Buddhist monk was taken in Australia by SPK's Sinan Leong, who is currently in Canton, South China, accompanying an exhibition of her work.

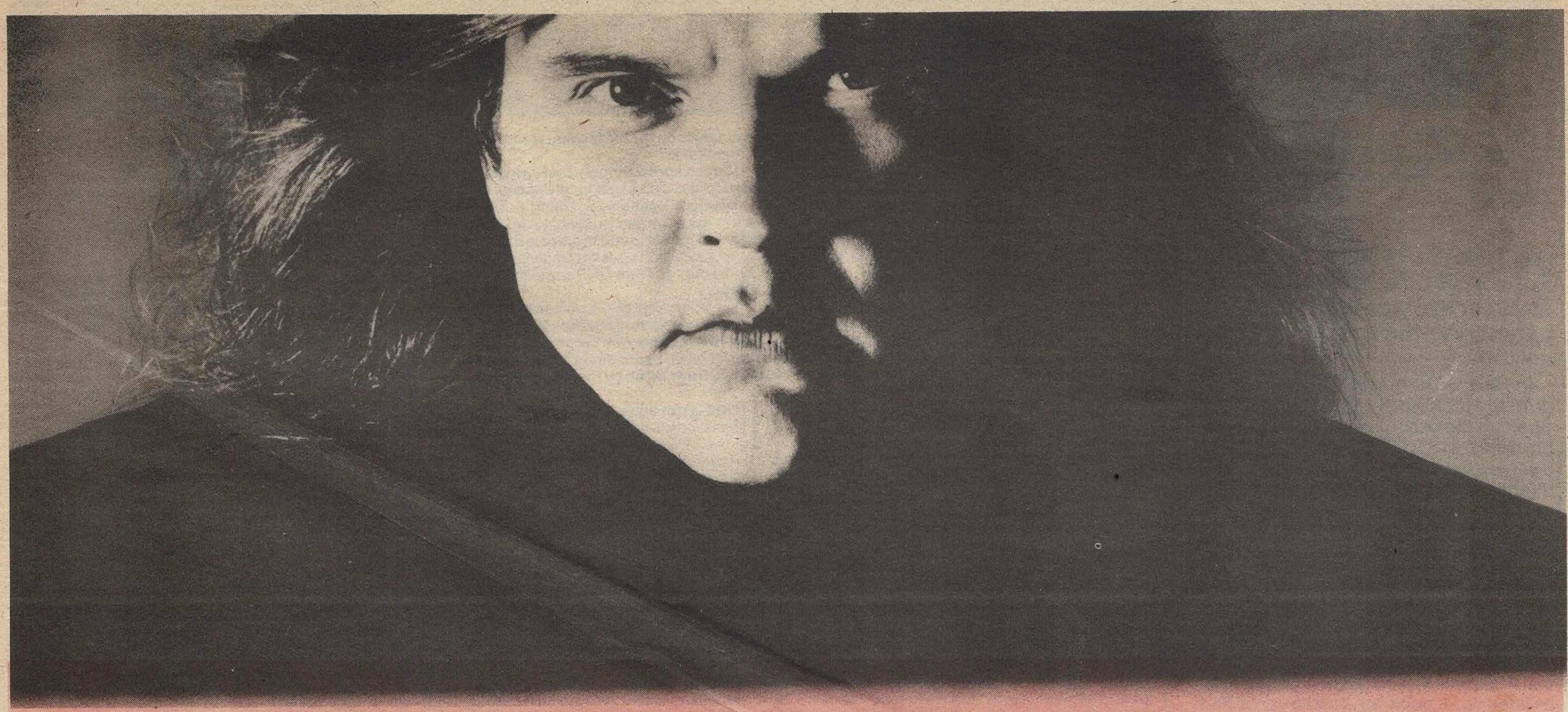
The exhibition explores the flourishing Chinese communities of Melbourne and Sydney, contrasting those who staunchly uphold old traditions with those, like fish'n'chip shop owners the Yuen Brothers, who are partly absorbed into the Australian mainstream.

Sinan, who was born in Canton, left Red China in the '50s with her mother, first stopping over in Hong Kong before settling in Sydney where, working as a photographer, actress and vocalist, she joined the New Zealand expatriate Graeme in SPK.

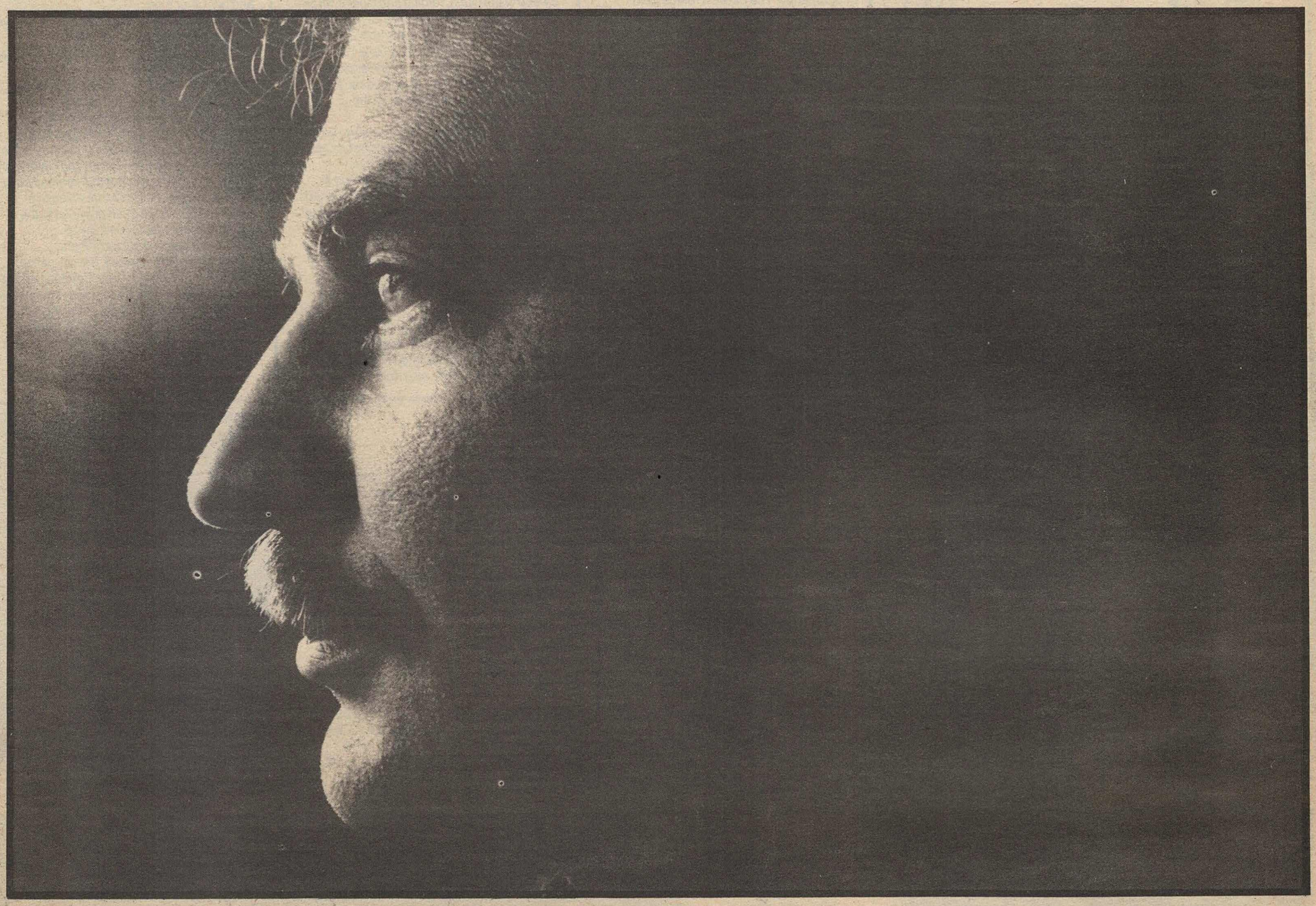
Despite SPK's use of Chinese chants and the occasional odd oriental configuration, her portraits should prove more familiar to her former compatriots than does SPK's post-industrial noise.

Before we leave the subject of Red China, may we remind you of The Dragons' definitive runthrough of 'Anarchy In The UK' (available on the French Blitzkrieg label), which topped indies charts in Canton and was *Peking Daily News'* single of the year in '82.

MADAME MAO, pp THE GANG OF FOUR



Meat's
NEARLY READY



"There is one thing more wicked than the desire to command, and that is the will to obey." (William Kingdon Clifford)

STUART CHRISTIE has the sort of CV that would give your average, decent personnel officer an instant seizure.

In 1964, at the age of 17, he was arrested for trying to blow up the Spanish dictator General Franco. On his return to the UK after three years in Spanish jails, he helped set up the international information and support network, the Anarchist Black Cross.

Then Christie spent two more years inside, in Brixton prison this time, on remand for alleged involvement with the urban guerilla group The Angry Brigade. The police had 'found' two detonators in his car. The jury later decided he'd been framed, but he wasn't compensated.

A Special Branch officer tipped him off that if he stuck around, sooner or later he'd be fitted up for good, so Christie upped and established an anarchist publishing press, Cienfuegos, from a remote island, Sanday, in the Orkneys. Sanday had one major advantage for Christie — there were no police there.

From his island exile, Christie produced two magazines — the *Anarchist Review* and *Black Flag* (LA's premier punksters had his permission to borrow the name), as well as a shower of poison arrow publications such as the notorious *Towards A Citizens Militia* which put forward a non-nuclear defence strategy on how to frustrate an invasion or coup and gave some DIY hints on operating an effective resistance movement.

Then there was *The Christie File* which documents Christie's extraordinary life and the anarchist movement over the last 20 years. It was originally commissioned by London publishers Michael Joseph, but dropped by them after a severe case of cold feet. The book signs off, "You'll be hearing from us again, before too long".

True to his word, Christie is back with a new book *The Radical Investigators Handbook,* which has just been published. He's moved back south — the isolation (not to mention the phone bills) had become too much — though, understandably, he was wary; the 'south' being as much as he'd let me divulge.

THE LAST time Christie hit the headlines, the *Sunday Telegraph* called him "the most dedicated, influential, ingenious anarchist in Britain", while the *Mirror* settled for "The Voice Of Doom". How did he feel about such descriptions?

"If I were as evil and villainous as they make out, I'd have a snowball's chance in hell of getting my ideas across to people," he explains. "To portray an anarchist in any other light than that of a wrecker, terrorist or eccentric rather than someone resisting injustice and promoting control over our own affairs is to make the whole concept of political leadership redundant."

Since 1976 and all that, there are a lot of people calling themselves anarchists — is it more than just loose talk?

"A lot of people heard the word anarchy through punk bands and heard of us in fanzines. To begin with we used to get some very silly letters, but the tone of the letters has changed as people have gone into it more. But anarchy has always appealed to the young — there's that period between about 12 and the early 20s of being more querulous and militant. That age are less cynical than their elders who've compromised."

Has that happened to you?

"Let's say I'm more worldly."

A deputation from Crass recently made a pilgrimage to visit him. What did he make of them?

"The music? It's, er, loud," he says, as tactfully as he can manage. "They were genuine enough, pretty on the ball, it's just that I didn't agree with them. I felt their pacifism was obsessive. Anyone who's obsessively anything is suspect in my opinion."

For Christie the vexed question of violence isn't as clear-cut as the Crass wing of anarchism would like us to believe.

"I think the line should be drawn which is dictated by common sense. I don't think I would hesitate to shoot someone threatening the lives of innocent people if it appeared obvious they meant to carry out the threat — or someone with their finger on the button that would trigger off World War III."

He does agree, though, that it would be a disaster for CND to get involved with violence.

"It wouldn't achieve anything — it would be totally negative and would play right into the hands of the state and the media and undermine the impetus of the peace movement."

How does the new CND compare to the '60s version?

"It's encouraging — it seems to be more radical. It was a very middle class thing in the '60s, whereas now it's broader based. They've also taken on board direct action which was always frowned on by the leadership of CND."

IN HIS latest opus, *The Radical Investigators Handbook,* Christie suggests you join the CIA — the *Citizens* Intelligence Agency, that is. The book demonstrates techniques of collating information, intelligence networks, cultivating sources and infiltration.

"Whereas the *Citizens Militia* book was about a hypothetical situation, this is a practical project for local groups or groups of friends to work on. The idea is to find out who has the power and how the decisions get taken in the smoke filled rooms of the Rotary Club, the Masonic lodge, the council, the golf club or the local paper."

Christie sees this kind of activity as appropriate for anarchists rather than any party politics.

"Whatever ideals some politicians may start out with, they all end up after power for its own sake. Even if, say, Benn and Co got in, I don't think they could really change things. You can't vote in anarchist measures — it's an attitude, and once those attitudes become sufficiently widespread, eventually parties will become superfluous."

A prankster element lurks not far from the surface in Christie's make-up. For example, when the *Scottish Daily Express* ran a more than usually distorted piece on him, Christie went round and persuaded the print workers to insert a leaflet. Readers were somewhat amazed to find a correction of the story *and* an anarchist tract in the next edition.

There's a fascinating section of the new book dealing with such matters as 'How To Spot A Spook' (a real CIA officer), forgery, constructing a false identity and evading pursuit.

But as Christie explains, "We're not suggesting people get involved in that cloak and dagger stuff. You'd probably damage yourself if you tried. Very few people are suited to the Jekyll and Hyde existence of double agents. We put that in because that's how many right-wing groups operate, and they are a direct threat to anarchists."

He throws in a few cautionary tales of "accidental deaths of anarchists" to back up his case.

Christie isn't expecting a favourable reaction from Fleet Street: "They'll call it a terrorists' handbook. They can't cope with the democracy we have. Any extension of democracy is seen in the eyes of the state as a disaster."

Christie has used the methods in the book to do some of his own digging.

"We found that about five per cent of the subscribers to *The Anarchist Review* were US military, CIA or Israeli army and so on. It was an eye opener."

He also warns darkly about right-wing infiltration of CND and the Green movement. "Just don't trust people too much, especially the ones who try to push themselves into positions of leadership".

CHRISTIE IS currently working on some research that links cocaine dealers, ex-Nazis, Masonic Lodges and the Vatican bank — a conspiratorial brew that makes Len Deighton read like The Secret Seven.

Are you currently under surveillance? I ask him.

"I'd always assume my mail was read and my phone tapped!"

Christie cites a visit he paid to Denmark last year (one of the few countries he's actually allowed into) when he took the numbers of no less than 18 cars he thought were following him. Paranoid? He gave the numbers to a Danish journalist who found that all the cars had been rented from the same car hire firm on the same day.

Let's backtrack to the time you were caught in Barcelona with a rucksack full of explosives. Why did you decide to blow up Franco?

"I was very naive at the time and was quite honestly bewildered that the last of the fascist dictators was firmly entrenched in power and being toaded to by the Western demoocracies.

"When the anti-Franco resistance took on renewed vigour in the '60s and was savagely repressed, I decided that if he wouldn't leave the stage of history gracefully then he had to be helped on a bit.

"Knowing what I know now I wouldn't have tried to assassinate him. I should add that the

KEEP THE BLACK FLAG FLYING

Stuart Christie was jailed in Spain for trying to blow up Franco, framed by the police as a member of the Angry Brigade, and denounced by Fleet Street as 'The Voice Of Doom'. Pete Culshaw hears about the hairy life of An Anarchist In The UK. Pics Stine Parry

mere fact that I was arrested and sentenced to 20 years brought the spotlight of world opinion on the anti-Francoist movement and probably achieved more than if I'd actually succeeded in killing him. Assassination rarely achieves the effect desired of it."

Are you bitter about the way you've been treated?

"I'm a fatalist," he shrugs. "If you attack the power of the state you've got to expect a reaction. And I learnt even from some of the most negative experiences. In prison, I realised that no matter how horrendous people's past, or how offensive their politics, you've got to see them first and foremost as human beings."

When's the revolution, Stuart?

"Anarchists don't plan or predict things like that. It's difficult to know what the breaking point might be, but I don't think it's as high as many people believe. I remember in February '68, Dany Cohn Bendit was staying with us and we went to a demonstration outside the Axel Springer press offices. Dany was very impressed with the turnout of around 5,000 — he complained about how apathetic the French students and workers were.

"Yet just three months later the whole of the French state was on the verge of collapse. We are always a hair's breadth away from revolution — or counter-revolution come to that."

(Christie had said earlier that he felt there was a greater danger to British democracy from a right-wing coup or from NATO than from the Russians).

What was the atmosphere like in London in May '68?

"The general mood was that anything was possible. I was in Hornsey when the news came through that the barricades had gone up in Paris. We went down to Hornsey Town Hall and painted . . . or should I say, slogans appeared, saying 'Paris Today, Hornsey tomorrow'."

But don't most 'revolutions' just replace the old rulers with a set of new ones?

"Usually, but the new order isn't inviolable. The KGB or whatever name the self-appointed guardians of the 'revolution' call themselves might wipe out a generation of dissidents, but the basic political demands like those made in Hungary 1956, Czechoslovakia 1968, Poland 1970 and again in 1980 won't disappear until the monstrous monolith of the state collapses."

The Radical Investigators Handbook **costs £5.50.**
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Paul Strange
Melody Maker 9th April '83

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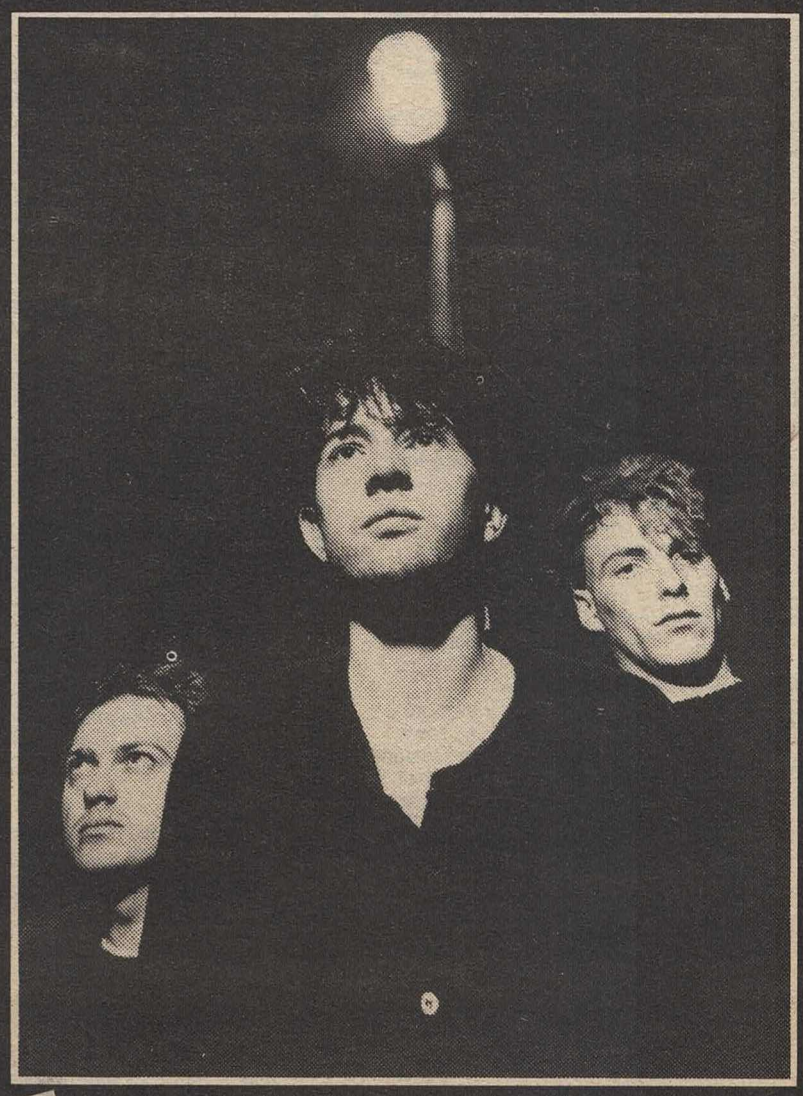

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April 30: LONDON, Hammersmith Odeon
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May 4: NORTHAMPTON, Deansgate Centre
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DUBLIN

THE DUBLIN CITY RAMBLERS: The Ferryman *(Dolphin).* Following their requiem for Bobby Sands, so return our irregular wanderers to lament the Liffy ferry's passing and stranding of its men on Eblana's quay. A further Pete St John song of regret for a way of life that is gone, strongly reminiscent in mood and manner to his tale of itinerant tinkerman 'Danny Farrell', though here at least is some redemption for our hero in the arms of his beloved: *"Where the strawberry beds sweep down through the Liffy, you kiss away the worries from my brow. I love you well today and I'll love you more tomorrow. If you ever loved me Molly, love me now."* Personally, I knew Danny Farrell when he joined the National school! He was lousy at the Gaelic . . . Single of the week.

BELFAST

BARLEYCORN: A Man You Don't Meet Everyday *(Dolphin)*
RUEFREX: Capital Letters *(Kabuki)* Meanwhile back in Ulster, Belfast balladeers Barleycorn pursue their previous 'Men Behind The Wire' dedication to the prisoners *"in Long Kesh concentration camp"* with utterance of similar republican theme. A tuneful drinking song in the first person, concerning the resistance activities of *"a cagey young man"*, one Pat Sweeney, who speaks of men at his command and armed combat, and advises *"be easy and free when you're drinking with me"*. Personally, I maintain respect towards everyone I meet at all times. Flipside is a live rendition of The Wolfe Tones' singalong 'On The One Road'. Single of the week.

Punksters Ruefrex exercise more primitive means to express their own dissatisfaction with the ensuing system. At full tilt and to some angry but small effect they tell of blooming mushroom clouds. If you spit in the sky it will fall in your eye.

CORK

MICRODISNEY: Pink Skinned Man *(Kabuki)*
FIVE GO DOWN TO THE SEA?: There's A Fish On Top Of Shandon (Swears He's Elvis) *(Kabuki)* The pleasant waters of the river Lee prove less fertile. The duo that comprise Microdisney meander for the most part here and display scant improvement on their prior 'Hello Rascals' as Cathal or is it Sean? bemoan *"there is nothing in this"*. Then pray why continue?

Five Go Down To The Sea?'s effort is at once the best title and worst single of the batch.

and DONEGAL

CLANNAD: I See Red *(RCA)* A very restrained display of rage by Maire Ni Bhraomain and her immediate family that is representative Not of the group's style nor their potential capabilities. Personally, I'd have confused the radio DJs with 'Seachran Charn tSiail' or 'Coinleach Glas an Fhomhair' rather than this mild rebuke of the insanity factory if deemed necessaryt to select a title from their new album, but then possibly some relative of Danny Farrell has a say in RCA.

EDINBURGH

FRIENDS AGAIN: Honey At The Core *(Moon)*
PAUL HAIG: Heaven Sent *(Les Disques Du Crepuscule)* In direct *apposition* to the majority grey or brown singles of modern manufacture, this Friends Again article is embellished in pastel shades to describe what is probably some trite lyric but sounds positively arcane in this cerulean context. The earnest avowal *"I can assure you that that girl doesn't come here anymore"* and spinetingling *"it's not in your nature to be spiteful"* both come across as lines of significant import. Friends Again are everything that Orange Juice fail to be.

Erst Josef K person Paul Haig, by contrast, treads the thin white line of Bowie pomp to deliver an arrogant strut into the dismal void.

NEW ORLEANS

DYNASTY: Does That Ring A Bell *(Solar)* Actually, yes. But not offensively so as trio Nidra Beard, Linda Carriere and Kevin Spencer line up alongside Shalamar producer Leon Sylvers III to pace a call and response funk item of particularly endearing consequence. Remix by fate. A hit.

ATLANTA

GLADYS KNIGHT AND THE PIPS: Save The Overtime (For Me) *(CBS)* Despite being the nth rewrite of 'Midnight Train To Georgia', this is actually a relatively inspired performance by the Pips and creditable vocal from their leader. Especially suitable fare for breakfast radio. A hit.

ZIMBABWE

THE FOUR BROTHERS: Mokorokoto (Congratulations) *(Earth Works)* Scintillating scat ridden at hectic pace and rendered in the Shona language to some vital if brief conclusion, 'Makorokoto' apparently rejoices "in independence and the right of a people to pursue their own destiny". And who can argue with that?

STOKE NEWINGTON

LORNA PIERRE: Just A Memory *(Ital)* A dark velvet production of exquisite flourish swathes this luscious, sentimental shot of lovers and rock, impenetrable save for the tug in Ms Pierre's voice as she begs *"is there anybody out there who is happy, I mean happy, completely happy?"* I just wish I could give her an answer. Is happiness possible in N16?

JAMAICA

PETER METRO: Dedicated To You *(Volcano)* Contrary to popular opinion, the I consistently maintain the greater excellence of Peter Metro and Zuzu's 'In The Army' cut last year in comparison with the Welton Irie version. Now the super duper of that session reappears in a solo capacity to catalogue a detail of information along the lines *"the richest set of people live a St Andrew . . . the girls them nowadays them a real saucy Sue . . . the tonic wha' me take that a Vigorton II . . . the greatest operator that a Zuzu"* etc. Special dedication to Tom, Stevie, Mick, George, Albert, Len, Shabby, the beef Isobel, the Ex-Servicemen's Anti-Fascist Movement posse, everybody who knows me, and set to that entrancing melody *"diddley diddley da da da da da da da da do, oom ba da da di da da da da do"*.

SALTLEY

MUSICAL YOUTH: Heartbreaker *(MCA)* The novelty now palls and little rescues a dull song save academic interest on the nature of an interesting chord structure. Nonetheless, I don't think we've heard the last of Musical Youth yet awhile, though the bonus dub mix of 'Pass The Dutchie' on the flip begins to look like a desperate gesture.

GREENHAM COMMON

EEK-A-MOUSE: Nutron Bomb *(Gorgon)*
JUNIOR DELGADO : Disarm The World *(High Music)* More convulsed comment from the extraordinary Mr Mouse, who develops his normally insular agenda for some broader remark. *"Eh eh eh eh eh the Shah of Iran,"* we are informed, *"he stole the money and away he ran. He said eh eh catch me if you can."* Censured too include Ronald Reagan, the late Leonid Brezhnev, Idi Amin, Argentina and England in their dispute over the Malvinas, while *"America say they want Afghanistan, eh no no no no no no say the Russians. Eh."*

A majestic expression of organ and reeds counterpoint the other, which proceeds in typically sanguine High Times band fashion, while Jux Delgado makes pithy shriek on a set of inconclusive lyrics. But then you know how *shrill* we pacifists are.

COVENTRY

FUN BOY THREE: Our Lips are Sealed EP *(Chrysalis)* Coy, sprightly, distilled of spontaneity, disinfected and duly delivered in a bronze monochrome, four track gatefold package is further paranoiac whimsy from the Boys, with more of the dispirited same in Urdu for the greater abandon of teacher training college dances on the flip. A hit.

HOUSTON

MARGIE JOSEPH: Knockout *(Jive)* Soaring performance by the singer, whose brave interpretation of some doggerel lyric invigorates a clever if fussy synth soul production. Fair each way transaction.

HACKNEY

GEOFF DEANE AND THE VALLEY GIRLS: Navy Lark *(WEA)* Somewhere between Boney M's 'Hooray Holiday' and the sailor's hornpipe lies this boisterous novelty mess from former Leyton Buzzard and Modern Romantic Geoff Deane in his present role as Lord Amhurst. It should have them all frolicking on Dalston mount. A hit.

ISLINGTON

SPANDAU BALLET: True *(Chrysalis)* *"This is the sound of my soul,"* confesses Gary Kemp on a concentrated drama that is more fascist architecture than music, which reflects about right I say for a pop kid who contrives his image on the model of a Fortnum and Mason sales assistant. His dancing partners and he repeat the line *"this much is true"* 31 rhymes in the course of this record and I don't believe them once. The Kemp continues his inward search *"with a thrill in my head and a pill on my tongue, dissolve the nerves that have just begun, listening to Marvin all night long"*. You know, actually *listening* to Marvin. A hit.

KOLN

CAN: Moonshake *(Cherry Red)* Quirky psychedelic pop piece from the group's 'Future Days' LP, eminent by virtue of its clockwork instrumental break.

PARIS

THE (HYPOTHETICAL) PROPHETS: Person To Person *(Epic)* Do you have fantasies? Do you have fantasies? Like person to person to personal announcements!

Sample I: Masonic, stereophonic, hi-fi, futuristic, linguistic, influential, existential ex con gone straight wants same, mid Atlantic, good looking, well endowed, undemanding, understanding, must be Virgo, Taurus rising. Easy going, likes cooking, books and sewing. Sidney, Brixton.

Sample II: I'm Norman, Camden. Slim and single, white Anglo Saxon seeks upstate waspish wench, can be French, but no drugs, no booze, no smokers, no neurotics, no Cancers, no losers, no wives or widows, no Nazis, no strings.

SWANSEA

BONNIE TYLER: Faster Than The Speed Of Light *(CBS)* A noise which even eclipses her last in its extravagance of power, as if Bonnie Tyler has successfully patented the very essence of migraine. A hit.

NEW YORK

D TRAIN: Music *(Prelude)* The latest D Train journey is not entirely fairly represented in its title, being instead a formula variation of 'You're The One For Me', ponderously read, short on spirit and barely real.

BRIGHTON

DAVID VAN DAY: Young Americans Talking *(WEA)* When $ eyed David wearing a hard sheepskin coat, gold chain around his neck and looking like yesterday's margharita leaves his studio, he drives downtown and hangs around. He meets some people with young ideas. They exchange conversation. The result is this. It says much for mass marketing that youthful America addresses itself as a shampoo jingle. A hit.

VAUXHALL

THE FIXX: Saved By Zero *(MCA)* Stripped of its pretension, this song reveals a catchy, plaintive school of The Easybeats harmony exercise. Mildly promising.

SUNBURY-ON-THAMES

THIRTEEN AT MIDNIGHT: Climb Down *(Pure)* Virulent invective in the direction of pride delivered with a deft touch, the duo lay a lively line in synths, sequencers, keyboards and guitar. *"Take your emotional suitcase,"* they sing, *"don't unpack. You're really not that hard to resist, don't look back."* I only trust they follow their own advice.

PHILADELPHIA

TONI BASIL: Street Beat *(Radial Choice)* It is fitting that basil the herb complements tomato the fruit so very well, and in the case of this variety ripe ones please! Horrendous cheerleader tantrum by Toni, who is actually a 40 year-old French midget pretending to be Brenda Lee.

AUSTRALIA

ROBIN GIBB: Juliet *(Polydor)* A more unlikely choice of Romeo it is difficult to imagine. Bee Gee Robin whimpers through this like some watcher of the airwaves when a new Paul and Barry Ryan record swims into his ken.

AMSTERDAM

ERIC RANDOM AND THE BEDLAMITES: Subliminal Seduction *(Plurex)* At least we now know how Eric earned his surname.

Reel to Reel . . .

1 Come To The Bower — Dermot O'Brien (Release)
2 Roma Spogliata — Luca Barbarossa (Centra)
3 The Boys Of Fairhill — Jimmy Crowley And The Electric Band (Mulligan)
4 Il Centro Del Fiume — Angelo Bertoli (Ascolto)
5 Ballad Of Tommy Udo — Kaleidoscope (CBS)
6 I Will Love You All My Life — Charlie Landsborough (Pastafont)
7 Islington — Kalabash (Tackle)
8 Fiji F'olorun Ja — Flash Domincii And The Supersonics (Shade)
9 Quick Stick — Dub Specialists (Studio 1)
10 Bella Sarai — La Bottega Dell'Arte (EMI)

THE SYBERMAN COMETH

SILVER SCREEN

Hans Jurgen Syberberg — *Pic: Anton Corbijn*

I think of German in the night
And then sleep leaves me
I can't close my eyes anymore
For the flow of hot tears

(Heinrich Heine 1844, as quoted in the closing credits of *Hitler, A Film From Germany*)

"Yes, this country has become brutal and materialistic; tolerance has been perverted to denunciation, and mediocrity turned to cultural conformity; film is misunderstood as mass art, as the hot dog stand of show business, cinema as the lowest common denominator of the leisure industry..."

(Hans Jurgen Syberberg: "On creative irrationalism and the German crisis of identity", the foreword to the filmscript from *Hitler, A Film From Germany*)

WHAT DEMENTED love drives a man to so terrible an undertaking as *Hitler, A Film from Germany*, which not only places Hitler on trial, but also Hollywood and the *whole* Western leisure process?

A peculiarly German love, of course, and one with the good sense not to concede everything to Hitler. Such a great love, something resembling the same love Hitler possessed, springs from those German passions for a mythical homeland — debased by the 20th century's poor concentration span to the level of a kitsch paradise of pines, mountains and lakes.

The nauseous longings for such a place — of eternal rest! — run so deep they take the form of a spiritual quest: the Holy Grail, the inspiration of Wagner's *Parsifal*, the motivation of the German romantics, its absence the cause of the horror in medieval religious art and the melancholy of Durer.

Hitler drew his mystical power from these same longings. Refracting them through the cystal prism of himself, he cast the long shadow of the Nazi/German identity equation across Germany.

Though Hitler has gone, the shadow remains, tainting the German cultural heritage, leaving the two modern Germanies nothing to build on. The fruition of his cultural scorched earth policies. *After us, nothing!*

The two Germanies, cultural wastelands burdened with guilt, were ideal for colonisation. The West got the Americans. The East got Stalin. Hitler took the High Art he robbed from museums and history down with him. The Americans brought in "the ethos of a consumer and cash register democracy, the act of purchase as affirmation, people making their decisions through the cash desk or the box office," wrote Hans Jurgen Syberberg on the need for creative irrationality. "(The children of Germany) felt the curse of modernity, too, of having to reconstruct everything anew from nothing."

In other words, thanks for the freedom, gum and Marshall Plan, buddy, and, most of all, thanks for *nothing.*

THERE HAS been effected a reconciliation of sorts with the German cultural past, but the refusal to talk about Hitler, the inability to filter the substance of German culture from him, means it is now mostly the province of museums, dusty lifeless exhibits.

The brilliance and audacity of Hans Jurgen Syberberg as a filmmaker is to rescue these objects, these talismen and myths from the museums, to reinvest them with their original potency and, best of all, to use them against Hitler, thereby cleansing them of his stain. Why should Hitler have everything his way, argues Syberberg volubly? Why should he be allowed Wagner, the Romantics, the expressionist film tradition?

To come to terms with Hitler's inverse legacy — and thus Germany's — Syberberg has devised a massive, moving trilogy of films beginning with *Ludwig, Requiem For A Virgin King,* followed by a "biography" of Germany's Rudyard Kipling called *Karl May: In Search Of Paradise Lost* (a suitable subtitle to all three) and, finally, *Hitler, A Film From Germany,* altogether lasting some 12 hours.

In between he has supplied the explanatory footnotes of *Ludwig's Cook* (an amusing tour through Bavarian Dream King Ludwig II's fantastic castles, with his cook as guide) and the five hour *The Confessions Of Winifred Wagner* (blindly unrepentant about Hitler's affair with the family). And since then he has completed *Wagner's Parsifal* (just opened in London), a visually stunning reading of Wagner's Grail opera, the musica performances of which have won awards, even if the film itself has offended Wagnerites.

Allocating himself the near impossible task of turning the tide of Hollywood banality, Syberberg's films first of all explode the idea of comfortable 90 minute boundaries, forsake phony realism for extraordinarily beautiful studio sets, and dispense with straightforward narratives and logical conclusions. *(Ludwig* ends with the king dying *thrice).*

He replaces conventional film dynamics (of leaving out anything that interferes with the flow) with a dialectical thrust based on the "aesthetic scandal" of Wagner's grandeur and Brecht's rigour. Brechtian disruptions thus frame the ruminations of major and minor characters of history, some fictional and some real, to the brooding melancholy soundtracks of Wagner, Beethoven, Mozart.

Syberberg's is a compound dynamic of montage, developed from Russian film genius Eisenstein's editing and juxtaposition techniques to incorporate sound collages of music, cabaret and SA songs, news bulletins from the fronts.

His films dodge back and forth in time, making connections, drawing allusions, leaving conclusions open. Hitler rises from the grave of Richard Wagner dressed as Caligula (elsewhere he appears as Chaplin); Americans dance on German traditions in Ludwig's grottos; *Parsifal* is played out on a set built on a rockface made out of Wagner's deathmask. Parsifal pursues the grail through a passage formed by the folds of Wagner's patron Ludwig's dressing gown!

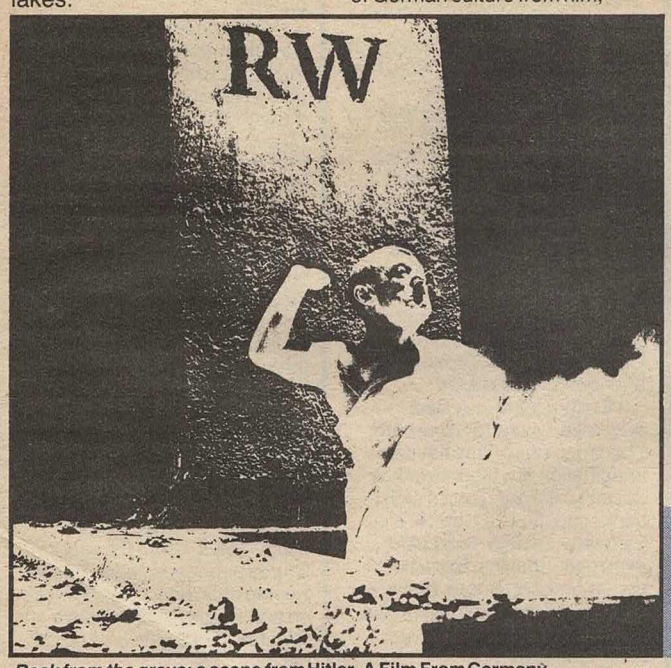
And all the time German images are projected on screen backdrops. Artworks from the past, photographs of a not so distant present, newsreel footage run silently in the background as some actor conducts a conversation with a puppet from history.

Syberberg's extraordinary filmworld isn't simply a reich rich in signs for those who love the game of reference spotting. The pictures and sound collages magically (this is cinema, remember the art of illusion?) touch hidden recesses of the viewer's dormant imagination — made lazy, contests Syberberg, by the easy demands of box office aesthetics.

His cinema is one of soaring spirits and heady ideas. His firm belief in the audience's ability to deal with them has often been misinterpreted as arrogance by German critics, who condescendingly deny their countrymen the intelligence to deal with the sore spots of history relentlessly scratched by Syberberg. In response to their generally blank rejection, he has devised a scurrilous dictionary of critics' terms for his *Filmbuch* and refused to show *Hitler* in Germany because, he claims, they would only do his art a disservice. Though he's been forced into an ardently polemical position one gets the feeling that Syberberg enjoys his running battles with the conservative German film establishment....

RECOUNTING AN incident at a forum in Genoa with one of his severe critics, who denounced his *Parsifal* in demonic book-burning terms, Hans Jurgen Syberberg smiles and finishes: "So I took my notebook out and wrote quickly so as not to lose these words for my next book!"

CONTINUES OVER



Back from the grave: a scene from Hitler, A Film From Germany

HANS JURGEN SYBERBERG is the maker of* Hitler, A Film From Germany, *the world's most ambitious film since Abel Gance's* Napoleon. *In Britain for the opening of* Parsifal, *he tells CHRIS BOHN about the terrible consequences of making Germany bleed.

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LOVE, DEATH AND THE AMERICAN DREAM

Tales of Ordinary Madness

DIRECTOR: Marco Ferreri
STARRING: Ben Gazzara, Ornella Muti, Tanya Lapert (Miracle)

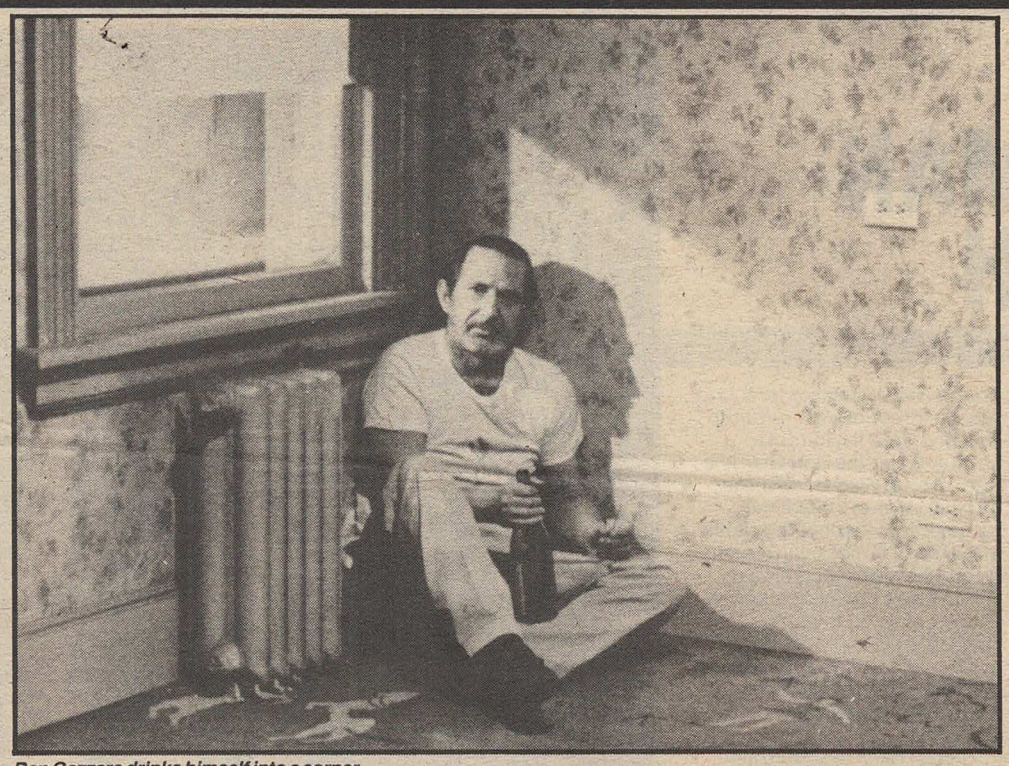
WITH HIS award-winning 1973 film *La Grande Bouffee,* Marco Ferreri examined themes of indulgence and the self-destructive urge through over-eating, tracing the tale of three men and their pledge to eat themselves to death. Surprising, then, that it has taken him ten years to work round to the next step, a film exploiting the relationship between sex and death.

Tales Of Ordinary Madness is ostensibly based on a book of essays by Charles Bukowski, with the more colourful title of *Erections, Ejaculations And General Tales Of Ordinary Madness,* which is used as a basis for an examination of the link between desire and destruction with sex portrayed, through a set of loosely-related encounters, as alternately a weapon and a form of naive delight, and a form of self-debasement which can take either a physical or a spiritual form.

Superficially Bukowski was a member of the Kerouac brigade, with the exception that he lived his hard-drinking street-sordid image, a man with the dubious distinction of being dubbed the "best poet in America" by one of the world's most boring writers (Jean-Paul Sartre). Behind his sink-a-Budweiser-or-six-and-batter-your-typewriter-all-night-long technique, his anti-liberal wind-ups, his studiously misogynistic approach and his street (non)sense grind he had a smart grasp of melancholy and polemical provocation, revealed in a rare moment of frankness in *Notes Of A Dirty Old Man*: "Sex is obviously the tragi-comedy. I don't write about it as an instrument of obsession. I write about it as a stage play laugh, where you have a cry about it, a bit, between the acts."

It's by taking this assertion to the logical limit that Ferreri achieves the tone of *Ordinary Madness.*

The central character, Charles Serking (Ben Gazzara), is a bourbon sponge poet who, from a broken-down apartment on the rotting side of LA, wages a ferocious battle against the ordinary madness of the American way of life, venting his spleen on the American Dream. "Style," he posits between gulps of booze, "is the answer to everything."



Ben Gazzara drinks himself into a corner

The tragi-comedy is worked in four acts, involving Serking's relationships with four women. A wandering nymphette who seduces and robs him (sex as a weapon) is contrasted with the ironic naivety of a teenage girl, reacting with wonder to the cynicism of Serking's poetry in the final sequences. More important is the contrast between Vera, a woman with a domination fantasy, and Cass, a prostitute with an obsession with self-mutilation.

Vera, who uses sex as a form of physical degradation, is contrasted with Cass, whose use of sex is as a spiritual exorcism, a form of death in life. In the midst of this opposition there's Serking, whose self-destruction is exercised through booze, his stomach "falling apart, like wet Kleenex". Serking's style is taking life to the ultimate, which means dicing stubbornly and stupidly with death.

This desire and morbidity is portrayed with a cold, dispassionate eye, alluringly understated, but shimmering nevertheless with a cool visual acuity which marks it as a masterpiece of voyeuristic detachment.

No doubt you'll hear *Tales Of Ordinary Madness* referred to in terms of the dull tradition of Kerouacish semi-autobiopics; take no notice, there's a dark world of difference, and the difference is style.

Don Watson

The Clinic

DIRECTOR: David Stevens
STARRING; Chris Haywood, Simon Burke, Gerda Nicolson (Eagle)

THESE DAYS herpes is on everybody's lips, so to speak, so what could be more topical than a movie concerning a day in the life of a VD clinic? But if you expected a vulgar, prurient romp a la *Porky's* you'd be wrong. In fact *The Clinic* is a wryly amusing, well-intentioned film which aims to entertain as well as serve the social purpose of destigmatising its still misunderstood and taboo-ridden subject matter. You laugh *with,* not *at,* the characters and their predicaments. After all, there but for the grace of God go I . . .

Rather like Robert Altman's *A Wedding* and *Nashville,* the film is located in an enclosed space and time, but weaves its large cast into a tapestry of parallel plots. However, director David Stevens and writer Greg Millin have much more sympathy for their characters, and this sometimes tips over into sentimentality. Given both men's backgrounds in the Australian TV serial *The Sullivans* this is not too surprising. Indeed *The Clinic* has the tone of high-class soap opera merged with socially concerned drama. But though many of the necessarily larger than life characters are merely stereotypes with quirks on, real life is not often more subtle and original.

For instance, Eric — as played by the excellent Chris Haywood, last seen as the

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Syberberg

FROM PREVIOUS PAGE

A tall grey-haired German of quietly noble bearing, he was born in Pomerania, East Germany in 1935 and moved to West Germany in 1953. He now lives in Bavaria, the source of the best and worst aspects of the German spirit.

That spirit, for better and worse, is the closest thing Germans have to a national identity. For understandable reasons they fight shy of it, dispiritingly consoling themselves with the dubious privileges of a highly developed consumer society — "the model of international ugliness". Syberberg's films argue for the devaluing of the German Mark and the revaluing of the German spirit. He might not be getting any takers at home, but German emigres abroad are enchanted by his ideas.

"Emigrants are my best audience," asserts Syberberg, "because I think they have an imagination of a Germany that doesn't exist anymore, which I think I supply. The Germans in Germany, though, feel hurt or even guilty that this Germany doesn't exist anymore, because not only did they destroy it in the war, but also afterwards they continued to deny it.

"Therefore my generation refuses it, this spirit, they don't want to be touched by it, because it represents the Germany they lost.

"I try to make this Germany exist — at least in Art. And people from the outside seem to like this Germany. Even Susan Sontag, who is not born in Germany. Her family originates in Poland, but Germany is for her something of a home country, wherein lies her spiritual origins. Therefore she has this longing for German culture.

"Now, I fulfil it, but not in the way of a museum of culture. I go through all the difficult things about Germany to get there. I go through Hitler and deal with him. So mine is not a false museum of tradition, but a real one, a whole one."

Where Syberberg insists on the importance of reopening old wounds, apolitical German culturalists feel that they are best ignored. Thus the gasps of disgust and astonishment when, for instance, *Parsifal* passes through a corridor lined with banners, including the swastika. In the Syberberg context, though, it makes perfect sense.

His film version of *Parsifal* was conceived not as a commemoration of Wagner, but an answer, a solution to his trilogy. (Music from *Parsifal* figures strongly in *Hitler.* Susan Sontag even described *Hitler* as an anti-Parsifal, the negative manifestation of the grail blood myths.)

"In very simple terms," says Syberberg, by way of explanation of his solution, "I'd say this: Hitler always wanted the opera *Parsifal* for the big victory celebrations set for 1950 (the year of world conquest) in the new Berlin of Albert Speer, directed by Wieland Wagner.

"Now, we do it as a response to Hitler, a little bit later, but not for Hitler as victor. *Parsifal* triumphed over Hitler, not the other way round."

Did he see *Parsifal* and the legends of the Holy Grail as the source myths for Nazi mythologising?

"It's too easy and simple an approach to think like that," he counters. "That means to concede it to Hitler. But others have tried to take it over, too. Because it is played in East Germany doesn't mean to say it is an opera for Stalinism. Nor is it an opera for Hitlerism. We should not follow such ideas. There are

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crooked property developer Pom in Philip Noyce's *heatwave* — is a bluff, beach-bum doctor who one later discovers is glad to be gay. By contrast, his new assistant Paul (Simon Burke) is an uptight, naive medical student who starts the day as an ignorant prig but ends it as a warm and fulfilled human being.

However, any ickiness is mitigated by a sense of the absurdity of life, and not *just* when your pants are down. Greg Millin's script is full of laconic humour and unexpected observations. For example, if you spend your day peering at people's wedding tackle, you're liable to bring your work attitude home with you. As the foreign doctor Hassad remarks of his wife — "Effry time I go down on hare, she zinks I em looking for crebs . . ."

OK, don't all clap at once (ho ho) — it's the way I tell 'em. Not a great movie perhaps, but well worth the price of admission. As Paul the med student observes — "It sure beats hanging around in toilets".

Mat Snow

much better things to find in it.

"For me Wagner was the most interesting opera composer, partly because of his spiritual values. I was also interested, of course, in how as an artist he built a world. He did it not only as a composer but also as a poet and dramatist."

Not to mention Wagner's role as revolutionary or to disguise his ugly anti-semitism. Syberberg ignores nothing, specially not the persistent political ramifications of Wagner through German history. 'He who owns Wagner owns Germany," he states with an effortlessly epic sweep.

It is not only the political allusions of *Parsifal* that have offended stout Wagnerians. They weren't too impressed with Syberberg's two most audacious readings of the opera. At a crucial point in the story Parsifal changes into a girl, who mimes to the deep tenor of the soundtrack. The male and female Parsifals embrace in the finale when the lance that wounded Christ is rescued from the evil Klingsor and relocated with the Holy Grail (the chalice that caught Christ's blood.)

And, most astonishingly, he externalises the wound of King Amfortas, the guardian of the Grail who lost the lance to Klingsor when he was seduced by a witch. This might all sound very complicated but, anyway, it all results in Amfortas' wound being placed on a cushion, where it bleeds constantly.

"It is the wound of love, it won't heal," says Syberberg. "Taking it away from the body makes it *the wound,* according it the mystical importance it has in the text. It is now something that Amfortas can possess, as the American critics say."

Whatever the reasoning, it might possibly be Syberberg's most stunning image: a lump of flesh, bleeding slowly and unceasingly. A weeping wound, but weeping for whom?

IN THE CAN

48 Hrs. (Directed by Walter Hill). Hill's most commercial film to date, a comic chase thriller set, like *Bullitt* and *Dirty Harry*, in the streets of San Francisco, where bullish cop Nick Nolte and waggish con Eddie Murphy roar around in hot pursuit of the kind of psychopaths normally only encountered in Eastwood and Bronson flicks. From this simple premise, though, Hill has constructed an edifice of mythic grandeur, shot and lit to perfection (as you'd expect), and — more surprisingly — bursting with comic interplay between the two principals. The most fun on the circuit at the moment, and, from Murphy, a debut performance that signals "STAR!" in very big neon letters indeed. **(UIP)**

Eddie Murphy **(48 Hrs.)**

Gandhi (Richard Attenborough). An Oscar laden epic of the old school *(Ben Hur, Lawrence Of Arabia,* etc), Attenborough's deeply-felt biopic undoubtedly packs a powerful emotional punch — due almost entirely to the subject matter — but has a few too many shortcomings to justify its plaudits. Ben Kingsley may be magnificent as the Mahatma, but the majority of the suporting roles are little more than sketches, some (Martin Sheen, Candice Bergen, etc) paling from insignificance to puzzling pointlessness; at three hours long, this is unforgiveable. (And did it *really* get an Oscar for best costume design? Come on now, that's *absurd!*) **(Columbia)**

My Favourite Year (Richard Benjamin). Peter O'Toole, in best comic form, carries this small but loveable picture as the ageing swashbuckler afraid of live TV. Unfortunately, only Joe Bologna — as star comedian King Kaiser — gives enough support to lift *My Favourite Year* from the level of the also-rans. A pleasurable experience nonetheless, and a moderately successful directing debut from Benjamin (who appears this week on the box in *Diary Of A Mad Housewife*). **(UIP)**

Local Hero (Bill Forsyth). Forsyth's best film so far is also the best British offering since *The Long Good Friday*; a gentle, Capra-like reworking of those old Ealing films like *The Maggie,* in which a go-getting Yank visits Scotland and falls in love with the auld sod. Excellent performances from Peter Riegart (as the Yank), Burt Lancaster (as his astronomically-inclined boss), Peter Capaldi (as Riegart's Scottish sidekick) and Fulton Mackay (as the auldest sod of all). **(20th Century Fox)**

Mad Max/Mad Max 2 (George Miller). Now doing the rounds as the most perfect double bill in years, the movie-mad Dr Miller's *Mad Max* saga represents some kind of high for both road movies and the comic-strip style of movie-making. The choreography of car crashes will probably never be bettered, unless Miller tops himself with *Mad Max 3.* **(Warner Bros)**

The Verdict (Sidney Lumet). Some of us round here still reckon Newman's over-the-hill lush lawyer deserved Kingsley's Oscar, but no matter: Lumet, who began his career with a courtroom drama *(12 Angry Men),* here caps it with another, a bravura display of how to direct actors rather than cars, special effects or ideas. A rare talent these days. **(20th Century Fox)**

Andy Gill

Tom Ewell and Marilyn Monroe **(The Seven-Year Itch)**

ON THE BOX

THURSDAY APRIL 21

Get Smart. My chiropracter wrote a novel about espionage, y'know — *The Spine That Came In From The Cold.* **(C4)**

Fame. First of a new series. **(BBC1)**

Alter Image. With Pookiesnackenburger, postcards set to Flying Lizards music, Jock McFadyen on painting and Piers Gough on architecture **(C4)**

Soap Burt's son's identity revealed! **(C4)**

FRIDAY APRIL 22

Jazz On Four. Ray Charles' live set from last year's Capital Jazz Festival. **(C4)**

Diary Of A Mad Housewife (Frank Perry 1970). Maddeningly funny picture which you hate even as you're laughing — somehow this worthless tale of New York frump Carrie Snodgrass carrying on with awful Frank Langella in spite of her ghastly husband Richard Benjamin keeps delivering enough wincing glimpses into marital stasis to keep up the chuckles. **(BBC1)**

Alias Nick Beal (John Farrow 1949). Ray Milland as The Devil, Thomas Mitchell as the honest DA he tries to mess up — quietly effective meller on the Faust theme. **(C4)**

Switch. A strong roster: live sets from Roman Holliday, Undertones and Bourgie Bourgie, Aztec Camera on video, an interview with Gil Scott-Heron and customised videos from Heaven 17, Eye Level, Spandau and Dexys doing 'Geno'. Unmissable. **(C4)**

SATURDAY APRIL 23

Pop Quiz. With! Simon Kirke, Hazel O'Connor, George Michael, Bill Bruford, Buster Bloodvessel, Jools Holland! **(BBC1)**

Miracle On 34th Street (George Seaton 1947). Does Santa Claus really work at Macy's? Unseasonal programming although this sentimental drama runs Capra pretty close. Maureen O'Hara and Edmund Gwenn shine, Natalie Wood is the disbelieving kid. **(C4)**

Pastorale (Otar Iosseliani 1975). A string quartet visit the country to practice; the locals are enchanted but life goes on in the fields. One of the Russian entries at last year's LFF may actually work better on the small screen, a very modest little film with a few lyrical insights, photographed in black and white. **(BBC2)**

SUNDAY APRIL 24

Son Of Paleface (Frank Tashlin 1952). The only worthwhile film on today has Bob Hope and Jane Russell bemusing poor old Roy Rogers (who now turns up on US TV advertising his fast food) in a classic western spoof, directed with cartoony dash by Tash(lin). **(BBC1)**

MONDAY APRIL 25

Loose Talk. More chat with Steve Taylor and famous faces. **(C4)**

TUESDAY APRIL 26

The Dick Van Dyke Show. Mr Gill sez — "more open than *The Munsters* and probably more consistently funny". **(C4)**

The Seven Year Itch (Billy Wilder 1955). Film of the week. It's impossible to watch Monroe without the tragic resonance seeping through, and in Wilder's brittle, deceptively withering comedy of genteel infidelity all that allure cuts you to the heart with its poignancy. But it is very funny, all the same, and Tom Ewell is splendidly tremulous as the exec who fantasises over her. **(BBC2)**

WEDNESDAY APRIL 27

The Munsters. See above. **(C4)**

Fast Charlie The Moonbeam Rider (Steve Carver 1978). David Carradine as motorbike riding conman in the America of 1919, directed with amiable flair by Carver. Brenda Vaccaro is an appealing love interest. **(BBC1)**

Visions. On *Tootsie* — but, more importantly, on why we've all stopped going to the pictures. Watch this, plan to see a film this week, then turn over for *Barney Miller* on **Thames. (C4)**

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Bob Hope **(Son Of Paleface)**

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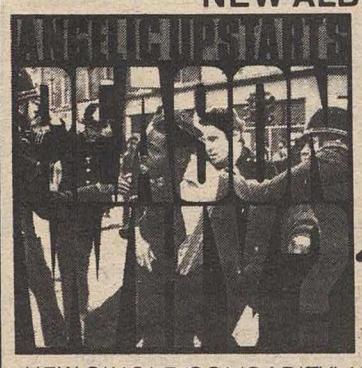

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She seduced, robbed and murdered...
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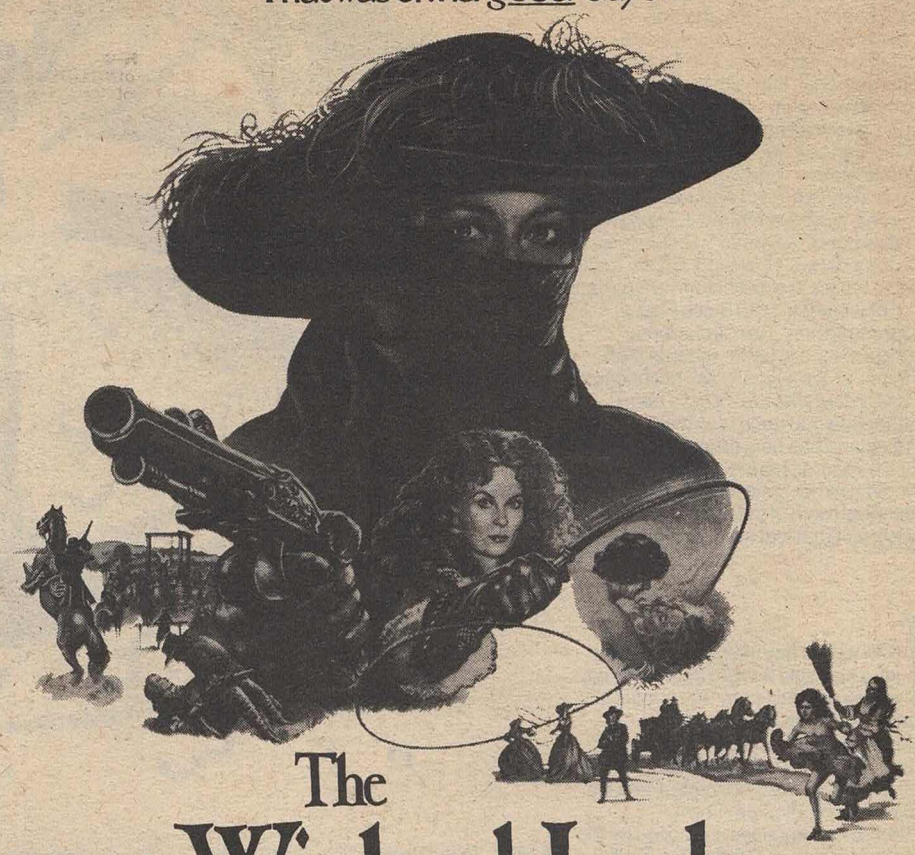

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Produced by Menahem Golan and Yoram Globus · Directed by Michael Winner
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Punk is alive and screaming in the hardcore heartland of America, BARNEY HOSKYNS kicks his way through Angry Samoans, Circle Jerks and Millions Of Dead Cops on his quest for the ultimate barf.

HI KIDS. I thought maybe it was time to get back to a bit of basics.

Stranded out here in cuckooland, in the words of Kim Fowley, I feel nonetheless that something is getting through. My one-man crusade for loud, groaning punk rock is at last striking a sympathetic chord back in the real world.

In past weeks, Richard Grabel has told you of 'Get Away', the Flipper single, Mat Snow has wigged out on The Minutemen, Chris Bohn's splattered himself over The Angry Samoans, and Don Watson has seen the truth and beauty of Black Flag. Perhaps there isn't a time barrier between London and Los Angeles after all.

Beyond endorsing the views of my colleagues, there's little to add. Even if slightly overproduced, the Flipper single is quite majestic, the best thing they've ever done — as good, in fact, as 'Public Image' or 'Blank Generation' and absolutely definitive of the scarred metropolis (San Francisco) from whence it comes. The Minutemen are a bouncing ball of fire, sort of Meat Puppets-play-nonstop-James Brown-disco-party with politics and paranoia thrown in at no extra charge.

By way of intro, though, I must take grave issue with the implication made by Richard Grabel that the *only* "hardcore" American punk worth hearing is Flipper and The Minutemen. This demonstrates either ignorance or excessively prim "good" taste. (The sort that thinks the Dazz Band's 'Let It Whip' can't be good because it's on Tamla Motown and it got in the American Top Ten.) As American writer Byron Coley recently put it, Flipper is "a critic's band" whereas T.S.O.L., say, is "a kid's band". Granted T.S.O.L. make awful music, the distinction is important.

For instance, both Black Flag's 'Damaged' and The Circle Jerks' 'Group Sex' are better records than Flipper's 'Generic Album', but because The Circle Jerks are "a kid's band" rather frowned upon by critics, nobody in England has heard them. My criterion for the records here is neither stylistic innovation nor political attitude (although both of these may come into play), just musical excitement.

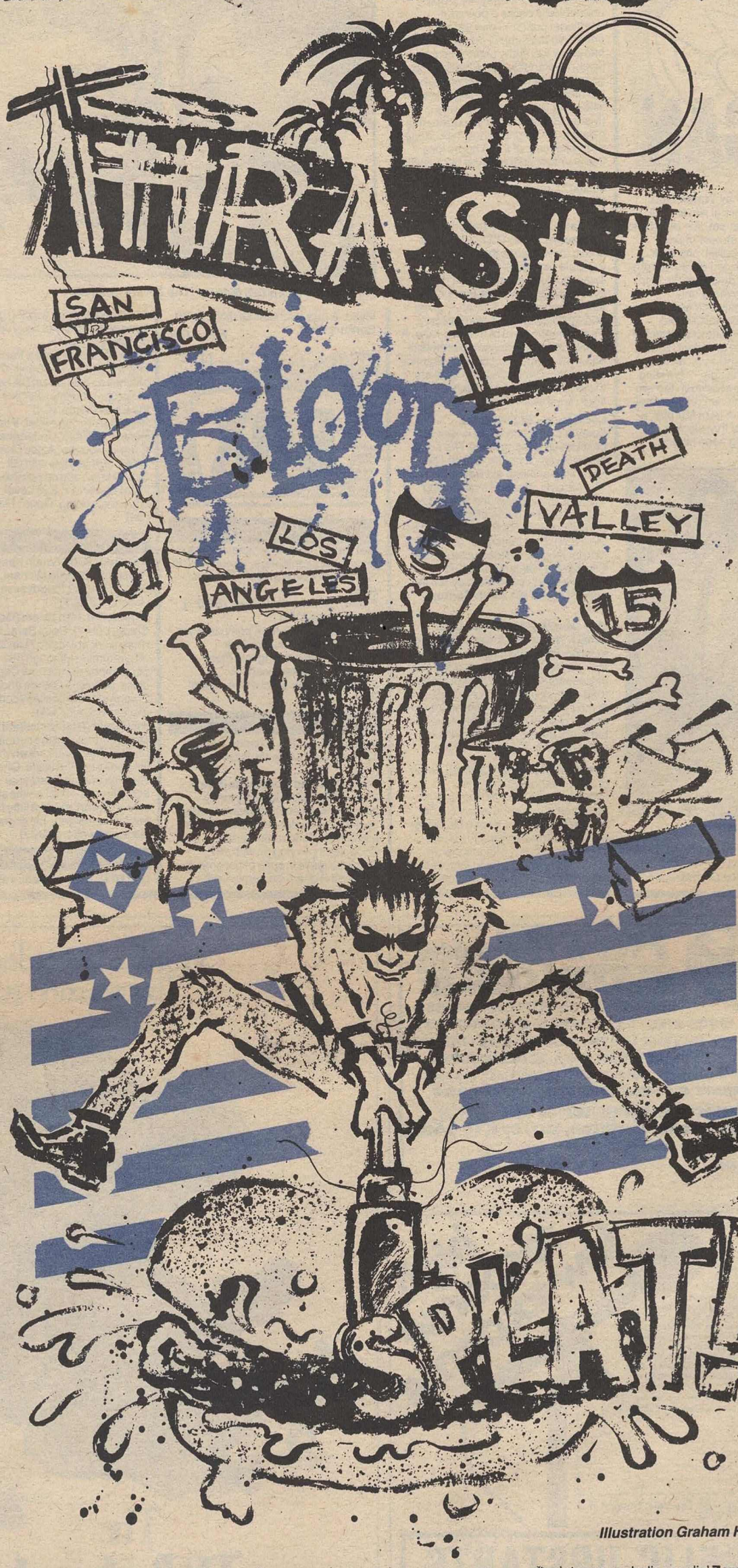

Illustration Graham Humphries

IF YOU feel any interest sparked at all, a sensible thing to do (I won't say a wise place to start, that makes it sound like some sort of part-time course) is to buy or procure a compilation like 'Let Them Eat Jellybeans' or the more recent 'Not So Quiet On The Western Front' (Alternative Tentacles) compiled by the fanzine *Maximum Rock'n'Roll*. Both squeeze approximately 200,000 bands onto four sides of vinyl.

'Not So Quiet' features acts mainly from Northern California, including Flipper and the Kennedys but also: **Social Unrest,** who last year made the superb 'Rat In A Maze' EP (Libertine), **Millions Of Dead Cops** (or **MDC**), and a host of other, lesser-known bands based anywhere from Fresno to Las Vegas.

Much of it, **Capitol Punishment, 7 Seconds, Deadly Reign,** is of a familiar anti-imperialist/nuclear hue (a rush of noise spewed out like industrial waste), quite a bit more is either bad Black Flag or bad Dead Kennedys, but 'Not So Quiet' is good for: **Fang,** 'Fun With Acid', **Los Olvidados,** 'Pay Salvation', **NBJ,** 'Dead Porker' (like Circle Jerks crossed with X-Ray Spex), **Dead Kennedys,** 'A Child And His Lawn Mower' (which makes you realise how much hardcore is like speeded-up/reinforced rockabilly), **Lennonburger,** 'Reagum', **The Wrecks,** 'Punk Is An Attitude' (an all-girl group from Reno who list their influences as Molly Hatchett and Aretha Franklin), **Impatient Youth,** 'Praise The Lord And Pass The Ammunition' (The Clash go Nashville Teens), **Church Police,** 'The Oven Is My Friend', and **Maniax,** 'Off To War'.

MDC's cut on 'Not So Quiet' is the second track from their staggering first album, called simply 'Millions Of Dead Cops' (R Radical). This is explosive riot music, chopped-up and scattered but with magnificent playing and a really clean, hard production. MDC is about as close as you could come to a white Bad Brains. Part mastered by Geza X and re-mixed by East Bay Ray and Klaus of the Kennedys, the sound rivals 'Damaged' as best-produced hardcore album yet. And who can ignore a group which writes *poetry? "Macho fuckin' slaves/We'll piss on your graves."* Other delicacies on offer include 'Violent Rednecks', 'Greedy And Pathetic', 'My Family Is A Little Wierd', and 'Corporate Deathburger'. As MDC put it, *"the police are the Klan and the Mafia, so you better take your stand".* The first side of this record is possibly the most passionate, dynamic, violent, and exhilarating punk music ever.

Equally good though less overtly intense are Indianapolis' **Zero Boys,** whose 'Vicious Circle' (Nimrod) is simply a reckless and boisterous album of punk rock'n'roll. Great lyrics and great amateurish sound, especially the guitar, which sounds like it's phazed through a couple of tin cans. 'Living In The 80's', 'Drug Free Youth', 'New Generation' — this ain't Blitz, this is youth. 'Down The Drain', 'Forced Entry', and 'Civilization's Dying' are classics. *"Don't wanna hear no more 'bout Mick Jagger's old bones"* — when Indianapolis '83 catches up with Covent Garden '76, the result is one of the best teen punk albums since 'Group Sex'...pure fun,fun,fun.

Hence to Austin's **Big Boys** and their own 'Fun,Fun,Fun', a 12" EP on Moment. Looser and p-funkier than most hardcore, 'Nervous' is a fine song, while 'Prison' is like a beefier Minutemen with hoarse heavy metal vocals. Produced, like the M'men, by SST house producer Spot, the Martin Hannett of American punk. Big Boys add a horn section and a trombipulative version of Kool And The Gang's 'Hollywood Swinging'. All good for a barf.

The noble **Sic F★cks** also stage a p-funktion at this junktion with their gross and idiotic '(Take Me To) The Bridge' (Sozyamuda) (which I don't *think* is the Vera classic of '81, but who can be sure?) Produced with a sagging bottom-heavy thump by ex-Dictator Adny Shernoff, 'The Bridge' is appropriately dedicated to the memories of John Belushi and Lester Bangs — appropriate since only they could have danced to it. The reverse side features the usual kind of F★cks assortment: 'Insects Rule My World', 'Spanish Bar Mitzvah', an inadvertent Dictators tribute in 'Rock Or Die', and 'Chop Up Your Mother'. Here The Tubes meet The B-52's...and other stories.

Further examples of p-funk infiltration are the groovy pumping beats of MDC's 'John Wayne Was A Nazi' and Husker Du's 'Gravity'. **Husker Du**'s 'Everything Falls Apart' (Reflex) is yet another Spot production. This mighty Minnesota unit made a great EP last year called 'In A Free Land', and are one of these power-drill trios who sound like ten guitars. 'Everything Falls Apart' hangs together on this formidable power, and is unbelieveably fast and frenzied. Not as rhythmically protean as MDC, nor as ingenuously volatile as the Zero Boys, but pretty intoxicating all the same.

ONE OF the supreme masterpieces of the LA school of trash is 'Born Innocent' by **Red Cross** (Smoke Seven). It came out last summer but I mention it anyway. Inspired by a TV movie in which Linda Blair is raped by/with a broom handle, 'Born Innocent' features 12 immaculate aural abortions with names like 'Linda Blair', 'Solid Gold', 'White Trash', 'Burnout', 'Kill Someone You Hate', and 'Cellulite City'. An accompanying leaflet states that "14-year old bassist Steve McDonald hopes that some day he will be compared to the likes of Danny Partridge" while "buxotic" rhythm guitarist Tracy Lea is "the hottest and of course the foxiest guitarist since the Carrie Nations".

'Born Innocent' is like fusing the Partridge Family with the Heartbreakers of 'Live At Max's': vocals like Thunders at his most completely gone plus wah-wah guitar circa the first Stooges album and generally abysmal playing make this one of the absolute must-buys of teenage wasteland party-pop — but only "for those of you who venture beyond the valley of the dolls."

For the same sort of reason you would enjoy **The Descendents,** 'Milo Goes To College' (New Alliance), which I haven't yet heard but which, having seen them, I know will be a fairly deranged even unnerving collection of primal teen screams, a sort of Mark E. Smith version of The Ramones from the depths of Orange County. The Descendents' anthem is 'I'm Not A Punk'. Sadly, singer Milo, a terrifyingly square-looking wally with a moustache and one of the very greatest stage performers I have ever seen, really *is* going to college.

The stuff which wears me out too fast is like **The Fartz,** 'World Full Of Hate' (Alternative Tentacles) — you know, one-minute blitzes raving humourlessly, manically, unintelligibly on about war, coffins, napalm, cemetries, Reagan, war, bodies, death, crosses, disease, war...everything crammed together so fast, so furiously it all melts down into nothing. In the end, compared to MDC, this amphetamine apocalypse just isn't very thrilling.

But the real dross is stuff like **Social Distortion,** '1945' (13th Floor), an LA mascara-apocalypse outfit with high ambition and minimal talent, or **T.S.O.L.** (True Sounds Of Liberty), the Duran Duran of hardcore. 'Beneath The Shadows' (Alternative Tentacles) is one of the all-time turkeys of progressive new-wave art-rock: it sounds like The Dead Kennedys trying to be Jethro Tull: *"I walk down the lonely streets, as the teardrops walk down my face..."* I dunno about you, but I don't think anyone who can write a line like that should have a recording contract. **Legal Weapon** is as turgid but in a more casual way. Their 'Your Weapon' (Arsenal) is cheap, sleazy club rock with a squeaky girl singer. Read hardcore Blondie, or Beki Bondage Sings The Tourists.

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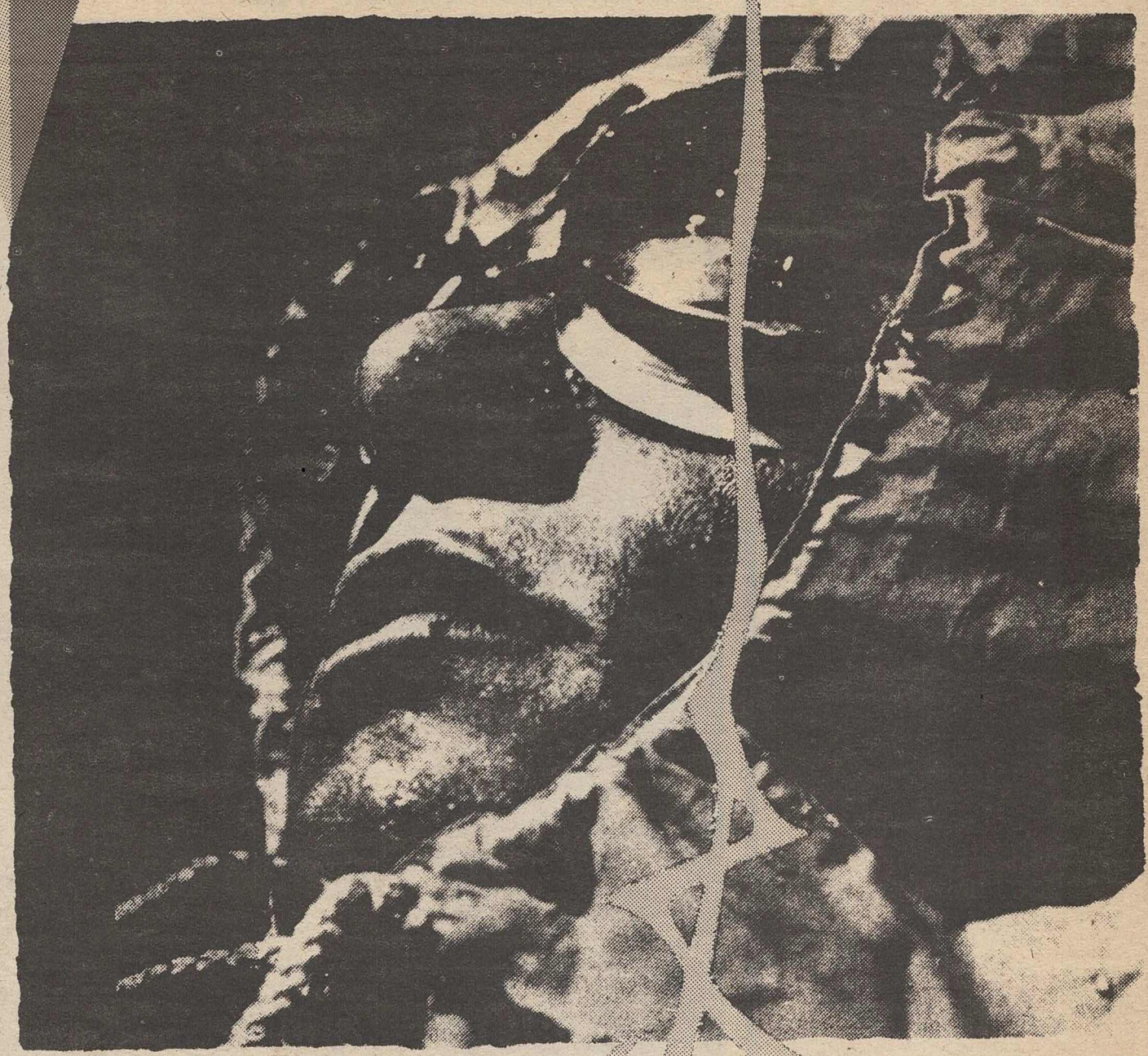

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April 20	Manchester, Metro
21	Bristol, Dingwalls
22	Exeter, St. Georges Hall
25	Sheffield Poly
26	Birmingham, Powerhouse
27	Coventry Poly
28	Norwich University of East Anglia
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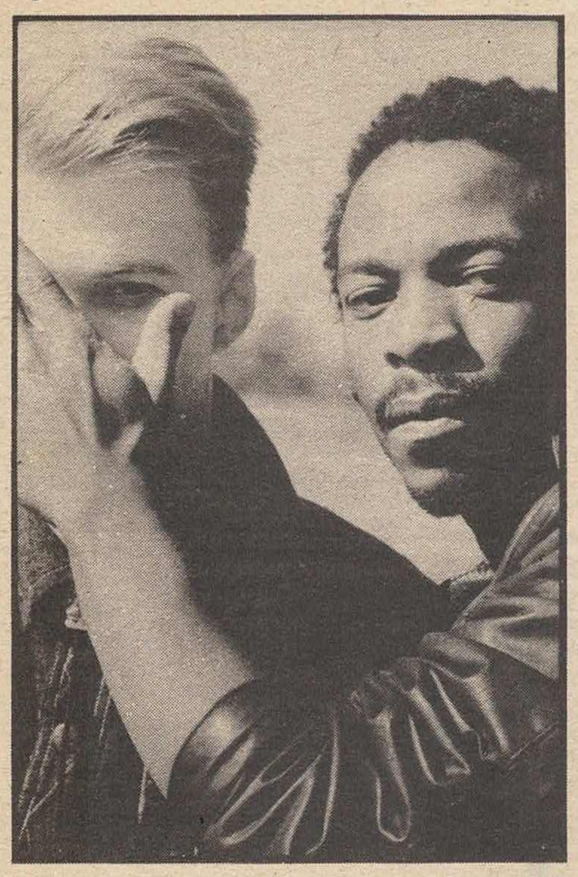


TUTTI FRUTTI!

"You know me, I'm acting dumb-dumb,
You know the scene, it's very humdrum,
And my favourite song's entitled 'Boredom',
Rip it up and start again."

PUNK GLASGOW, Spring 1977. Edwyn Collins is a gawky, inarticulate student at Bearsden Academy.

He is 18 and a Velvet Underground fanatic with a growing passion for punk that he fuels with the weekly music papers, John Peel and the occasional treasured single release.

His nights out, though, are confined to the discotheques until The Clash roll into town on the White Riot tour.

The headlining Westway rockers, however, leave him relatively unimpressed — he feels they conform too rigidly to the punk rulebook — but the supporting cast leave him spellbound. He appreciates the grubby, fumbling unorthodoxy of The Subway Sect and falls in love with Buzzcocks.

That night the boy looked at Shelley and was never quite the same again.

"I became a total Buzzcocks obsessive. I used to go through and see them in Paisley and Edinburgh whenever they played in Scotland. They subverted people's ideas about what a punk group should be like. I thought they were very witty, very camp."

The effect that Buzzcocks had on him was profound. With two friends from college, James Kirk and Steven Daly, he formed the Nu-Sonics, a band who went out of their way to disclaim any punk rock affiliations, while including in their set such gems as The Ramones' 'Swallow My Pride'.

The Nu-Sonics made three live appearances- That September Edwyn started an arts course at Glasgow College of Printing, where he met David McClymont, who he persuades to take up bass guitar. The pair renewed acquaintance with guitarist James and drummer Steven, and Orange Juice were born. An awkward, often painful journey begins.

STEP ONE: THE FELICITY FLEXI

IN MAY 1979, at the Victoria Cafe in Glasgow, Orange Juice made their debut. At their second gig they befriended Malcolm Ross, guitarist with support band Josef K, who taped one of their songs on cassette from the back of the hall. The recording, 'Felicity', was transferred onto flexi-disc and given out free at subsequent shows.

The original plan had been to issue it with their own fanzine *Strawberry Switchblade,* which centred around an interview with a well-known Glasgow transsexual, but they never got around to printing it.

Instead they put all their energies into Orange Juice.

Edwyn: "When the group started, I wanted them to have a really strong identity in the same way that all the original punk groups had. I hoped that Orange Juice would be another facet on the punk diamond. I wanted to do something that was less dense texturally. I wanted a sense of humour, a really strange guitar sound and songs that were evocative of The Velvet Underground."

STEP TWO: POSTCARD

THE FIRST proper Orange Juice single was released on Postcard Records in February 1980. The label was the brainchild of faddist and fan Alan Horne, catalyst for the emerging Glasgow and Edinburgh bands.

Horne saw the label as Glasgow's answer to Tamla Motown and mimicked the latter's Sound Of Young America catchline with his own presumptious Sound Of Young Scotland trailer underneath the Postcard Logo.

Postcard was probably the last great punk label. It was arrogant, aggressive and staunchly independent. With a cash advance that came largely from the jobs Edwyn and David held down as illustrators with the Glasgow Parks Department, Postcard pressed up a thousand copies of 'Falling And Laughing' which sold out almost immediately.

The song, produced by Malcolm Ross, set a badly played disco backbeat against Kirk's stinging Hank Williams guitar licks and immediately set Orange Juice apart from the increasingly drab post-punk landscape. Collins is far from modest as to its importance.

"It was a landmark in modern music. We thought that we were doing something absolutely new, even though you can obviously spot the references if you have a bit of perception.

"People always thought of Postcard as a home for wayward wimps, but it was actually nothing like that. The characters in and around the label were just nutty people. It consisted of social misfits from all kinds of backgrounds, just like the original London punk scene. Alan seemed to have a penchant for collecting weird people."

STEP THREE: BLUEBOY

A QUICK second single consolidated the reputation. 'Blueboy' saw the band move to a larger studio, an Edinburgh 24-track, on the advice of Fast's Bob Last and rope in ATV's Alex Ferguson as producer. Josef K's first single 'Radio Drill Time' was recorded during the same day-long session.

Edwyn: "We wanted to try and widen our audience. We were interested in all sorts of different music. If the first single was slightly soul-influenced, 'Blueboy' was a rock record. Lyrically, it's a bit stupid. It was inspired by seeing Buzzcocks and meeting Pete Shelley and finding out that he was a very amiable nice guy and not what you would have expected from a punk."

STEP FOUR: SIMPLY THRILLED

BASIC AND amateurish as they were, the Postcard singles improved with each release. 'Simply Thrilled Honey' saw Malcolm Ross back in the producer's chair and Edwyn's characteristic jangling guitar work well to the fore. Away from the studio, interest was growing both from the major labels and the music press. The former were rejected outright for the time being while the latter offered the group an opportunity to gauge their progress and assert their individuality.

The same week that Pete Wylie of Wah! Heat was spouting forth about rockism in the *NME*, Collins and Horne unearthed their own concept in anti-rock. As usual, though, the contradictions were blatant: on one hand Orange Juice were airing a total distaste for all things 'rock', and on the other forging ahead with a guitar-based, cluttered punky-pop heavily influenced by The Velvet Underground.

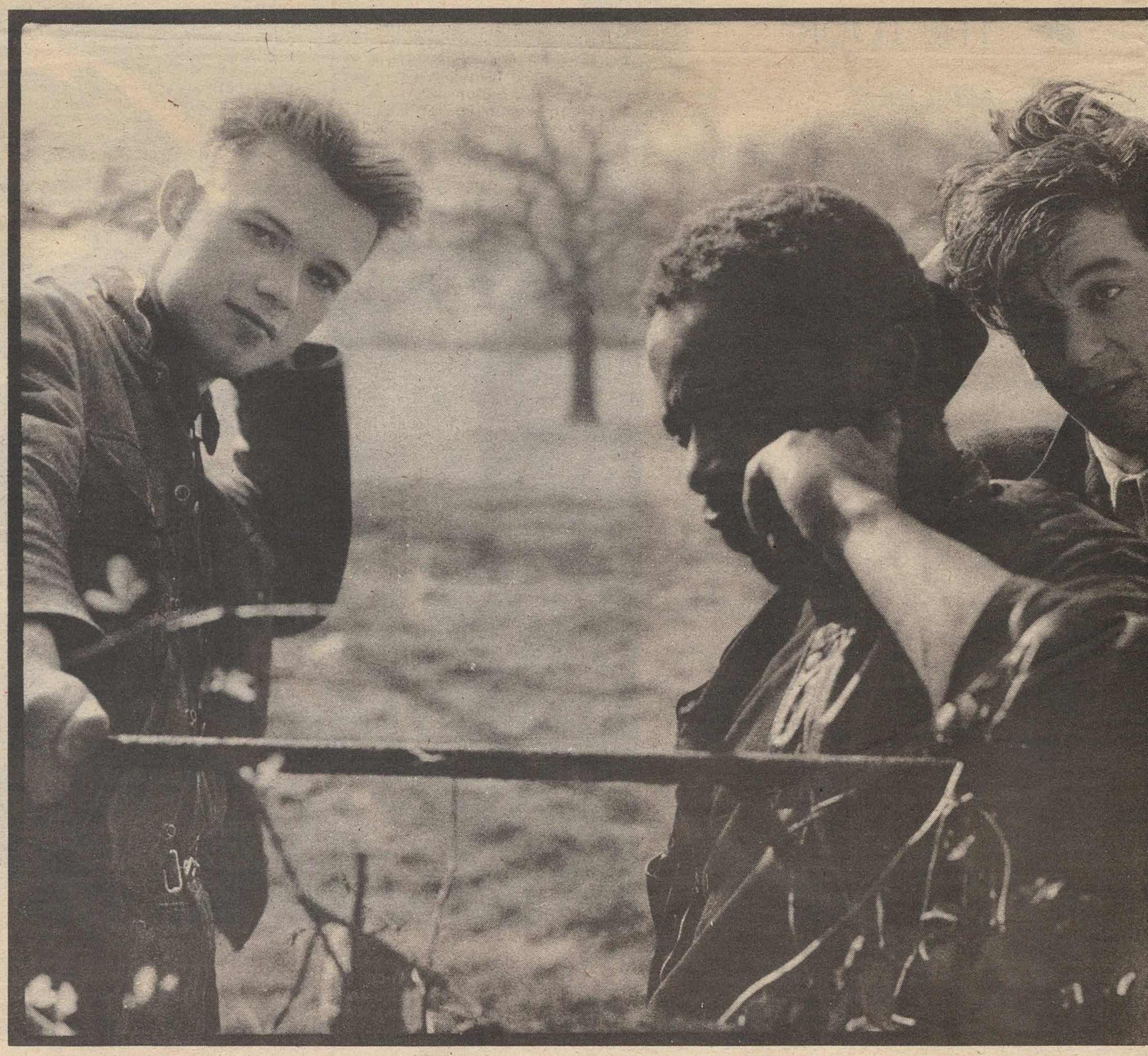
Edwyn: "We were obsessive about detail around this time, both in the packaging and the music. On 'Simply Thrilled', we went out of our way *not* to use either of the two major 'rock' guitars, the Gibson and the Fender. I preferred the Gretsch, because it had a more distinctive, more melodic sound. We had a lot of strong ideas, but at the same time we didn't want to make Postcard into a conceptual label in the way that say, Fast Product was a conceptual label."

STEP FIVE: POOR OLD SOUL

THEIR FINEST moment. Edwyn Collin's best song lyrically and the original Orange Juice playing at the limit of their abilities.

Edwyn: "I was really pleased with 'Poor Old Soul', which is why we included the lyrics on a special postcard with the first 5,000 copies. We recorded the song with Callum Malcolm, the engineer at Castle Studios in Edinburgh, and we went for a slicker, more polished sound. At the same time, we were also harking back to the really syncopated rhythms of the first single.

"I was really interested in syncopated music like the Chic singles. I never really liked funk, but I loved really good disco-soul like Chic. We tried to apply that interest in 'Poor Old Soul'. The production was still slightly flawed and we might redo the single at some point; but it worked well considering we were still recording everything on a small budget in six hours."



The single was undoubtedly good enough to give Orange Juice the hit record that they craved at this point, but the Postcard-Rough Trade alliance failed to push it into the chart and forced the group to reassess their position.

David: "I think we were faced with problems after our first four singles. We thought that we had to suddenly become more professsional, a real group. But that was probably a bit misguided because in retrospect the four Postcard singles had a great aesthetic to them. It was great the way that the band didn't care about the music industry.

After 'Poor Old Soul', people started criticising us and we took the criticisms too seriously. We thought we had to make a more professional pop record."

'Poor Old Soul' was to be the group's last record on Postcard. An album was recorded with producer Adam Kidron in the summer of 1981 and then left to gather dust for eight months while Orange Juice fell into disarray. The musical climate had changed drastically and the group were confused.

A new wave of superficially more glamorous bands were aiming unashamedly at the pop charts with glossier production and more aggressive major record company marketing. Suddenly Orange Juice and their battered punk idealism were in danger of drowning.

Relucantly, the independent ethics of Postcard were dropped and a life-raft acquired in the shape of a lease-tape deal with Polydor in London.

STEP SIX: POST-POSTCARD

ORANGE JUICE signed with a major and their first release, a cover version of Al Green's 'L.O.V.E.' gave them their first minor hit when it dented the Top 75 towards the end of 1981.

But the single was the first of a series of decidedly weak releases, none of which lived up to the promise of their Postcard days. The idea of covering a Memphis soul standard seemed to state the band's affection for the genre too obviously. Besides, they blatantly lacked the musical muscle to carry such an ambitious cover version.

Edwyn: "I'd always had a real interest in the Memphis sound and the music of Al Green and Willie Mitchell. But those records always had a real *groove* to them, and that was really never there with our version of 'L.O.V.E.'. It's quite a pathetic version of the song, in the literal dictionary sense of the word 'pathetic'. The vocal is quite heartfelt, but I just didn't have the voice for that kind of song. I don't think we did the song justice."

STEP SEVEN: FELICITY REVISITED

THE SIXTH proper Orange Juice single was a studio version of the song that was recorded live for their initial flexi-disc, James Kirk's 'Felicity'. By the time Polydor released it, January 1982, internal tensions had ripped the band that recorded it apart.

The changes in line-up began with the introduction of Malcolm Ross as a second guitarist following the demise of Josef K, and for a while the group continued as a five-piece, their appearance on BBC2's *Riverside* constituting one of the biggest lows of their career.

Long-standing animosities finally came to a head with the departure of guitarist James and original drummer Steven, and suddenly Orange Juice were down to a drummerless three-piece of Edwyn, David and Malcolm.

It was amid such confusion that their debut album 'You Can't Hide Your Love Forever' was released on Polydor in February 1982. For its many flaws, the LP was a coherent collection of fine songs, Adam Kidron's sympathetic production and the introduction of a fluid brass section and three famale backing singers muting the group's spiky irregularities without making them appear bland.

By the time it was released, however, the LP was well out of date and the remaining members of Orange Juice beset by problems, still drummerless and with a tour lined up to promote the record. A fortnight before their first date, Zimbabwean percussionist Zeke Manyika was invited to join the group and promptly agreed, but lack of rehearsal time left their debut show at the Venue a shambles. All the flaws of the old Orange Juice were there in abundance, with the group revelling in a wilful and outmoded amateurism.

Edwyn: "A lot of people accused us of being deliberately amateurish, but the truth was that Orange Juice at that time simply couldn't play. If it looked like we were revelling in that, then it was just because we were trying to bluff our way through things. You can't just give up because you're not slick. The professional thing to do is let the show go on."

STEP EIGHT: POST-POST-POSTCARD

THE INTRODUCTION of fresh creative blood in Malcolm Ross and Zeke Manyika marked the beginning of another phase in the band's often torturous progress.

The impetus given to Edwyn and David brought about a number of changes: Adam Kidron was replaced by Martin Hayles at the production desk and the band given their own label by Polydor, Holden Caulfield Universal being named after the central protagonist in J.D. Salinger's *Catcher In The Rye*.

An upturn in their artistic fortunes did not follow immediately. The first single with the new line-up, 'Two Hearts Together' was probably their soggiest effort to date. The playing was more proficient, but the band's endearing exuberance and sardonic wit seemed to have gone, along with their initial musical abrasiveness.

Zeke: "It's like anything else I suppose. It takes time to get things right, and 'Two Hearts' didn't quite get there. It's as if you are trying to manufacture a new brew of beer. You are going to make a few rotten brews before you hit the taste. Malcolm and I were both new and we were working with a new producer. The fact that the group hadn't been in the studio for ages also meant that it had lost momentum."

Perhaps the most interesting thing about the first Holden Caulfield single was its flipside 'Hokoyo', sung in his native Shona tongue by Zeke.

Zeke: "'Hokoyo' was inspired by the way that newspapers like the *Sun* — if you can call that a paper — were treating the war in the Falklands. It made me feel physically sick the way they were glorifying the killing with their war-mongering headlines. There were all these young guys of 19 and 20 being killed and the *Sun* was trying to turn them into heroes. I just found the whole thing really sick.

STEP NINE: THE POP PASTICHE

RIGHT FROM the outset, Orange Juice maintained that they wanted *hit* singles. When they first said it, at the height of post-punk alternativism, they were going very much against the grain. By the time they released their eighth single 'I Can't Help Myself', it had become *de rigeur* for a band to demand chart status.

'I Can't Help Myself' seemed like a last-ditch desperate lunge for the charts, a blatant attempt to go for the hit single that had eluded Orange Juice throughout their career. The record was a little more sharp and resonant than 'Two Hearts', but the tame production reeked of a compromise, a concession to the radio controllers. Right down to the cheeky musical heist of The Four Tops tune of the same name, 'I Can't Help Myself' appeared to be a perfectly contrived contemporary pop record.

It was the closest Orange Juice will ever come to ABC, Altered Images, Culture Club or Kajagoogoo, and...it failed miserably.

Edwyn: "I'll admit that there are some things about 'I Can't Help Myself' that were contrived, the corny Four Tops reference and the horrible synthesiser fills, but there was also something heartfelt about the song."

Malcolm: "I think the fact that we were suddenly a much more professional band went to our heads a bit and we were happy to continue in the vein of 'Two Hearts'. Before the line-up changes, we had deliberately stood outside all the conventions of the pop world. But after a while we seemed to have gone to the other extreme!"

Edwyn: "In the Postcard days, we were far more obnoxious and arrogant. If we'd met a producer like Martin Hayles then, we'd have probably have dismissed him out of hand. We started with the premise that everyone in the music business was by definition just a *boring old fart*, an old hippy who we would never work with. In the beginning we wanted a really astringent guitar sound instead of the big production number, so when we met Martin Hayles it was a bit like coming into the warm with our tails between our legs. We needed someone to show us how to be a proper group.

"'I Can't Help Myself' was almost like a pastiche and it nearly worked. For a week, it looked as if it would be a hit, but then it went down which was a bit of a blow.

"When I talk about a pastiche, I'm referring to the pop clichés that so many groups are resorting to in order to have hits at the moment. Most of the records in the charts are composites. There's nothing innovatory about them."

STEP TEN: THE HIT SINGLE!

WITH THE commercial failure of 'I Can't Help Myself' Orange Juice gave up trying to have that hit single and opted to concentrate on making music that pleased themselves.

They completed their second album 'Rip It Up' — a rather patchy set with the contrasting inputs of Collins, McLymont, Ross and Manyika cluttering matters rather than gelling into a single, strong direction — and braced themselves for the vagaries of reviewers and radio controllers that they thought would determine their fate.

The record was badly received all round and seemed to be on the verge of disappearing without trace when the title track, a loose, intuitive song at odds with the contrived pop pulp that had preceded it, was put out as a single. With a supreme twist of irony, it gave the group their first top ten placing.

Just when they least expected it, Orange Juice had a hit on their hands!

Malcolm: "I don't think we were capable of making a hit by numbers as we proved with 'I Can't Help Myself'. So by the time 'Rip It Up' was released we had given up aiming at the charts. It was originally written as a really throwaway song. It was actually going to be a B-side. We were really relaxed when we recorded it, which probably made it a much better single.

Edwyn: "By the time we rerecorded 'Rip It Up' for the single, we'd regained some of the old Postcardian positivism. We seemed to be heading for a really exciting, exhilarating period as a group and it had nothing to do with whether or not we were having hit singles."

In some ways 'Rip It Up' is another watershed for Orange Juice. Their past history has been chequered in the extreme, but there is a sense of assurance running through the camp that promises a more consistent brilliance in the future. The next single 'Flesh Of My Flesh', recorded from the 'Rip It Up' sessions by dub maestro Dennis Bovell, will show the four contrasting creative forces in Orange Juice once again gelling into the coherent, confident group that made the four superb Postcard singles.

Last Friday, they previewed two of their new songs on Channel Four's new pop slot *The Switch* and sounded in finer fettle than ever before. The two songs — 'The Bridge' and 'The Day I Went Down To Texas' — are to be recorded shortly, and whether or not they help the group towards greater commercial success, their musical value seems sure to confirm the status and credibility of Orange Juice as a force to be reckoned with.

Edwyn: "We have never been great musicians, but I feel there have always been some really vibrant, exciting things about this group. One of our great musical strengths comes from the tension between the frantic guitars and a soul-influenced rhythm section. We enjoy playing on the tension that arises when Zeke and David are hitting a really soulful groove and Malcolm and I are playing really abrasive guitar.

"I think it's good to retain an element of chaos, particularly live. Onstage, we sometimes fall into cacophonous disillusion. I like the element of chance and spontaneity that sometimes emerges onstage. It might lead to mistakes and it might not cut it on record, but it can also lead to something really positive. If you can project that improvised magic, something great can happen.

"As a group, I think we have made certain innovations and I'm more proud of that than anything else. We were quite blasé about having a hit when it eventually came. Going on *Top Of The Pops*, after hankering after it for years, was something that we took in our stride. I think our guitar sound in itself is something of an innovation. It has something of a '60s approach in the jangly bits, but there is also an astringency, a kick that really stuns you. People seem scared of that abrasion these days."

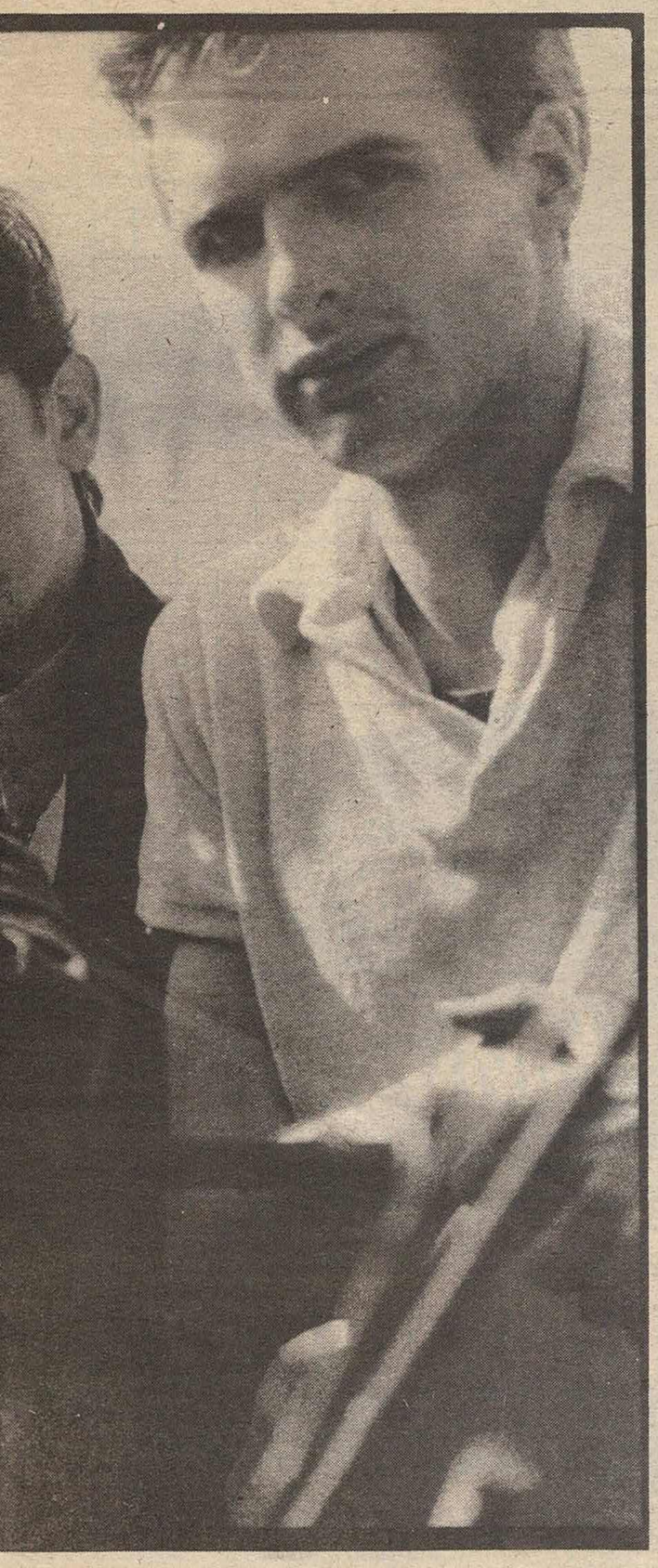
One of the solutions to the gnawing blandness of contemporary pop, according to the Juice, is a return to the tunnel-vision of 1977. And battered as they are, Edwyn is still a great upholder of the ideals of punk. Just when everyone is once again on the point of regarding production values, musicianship and conservative non-progression as laudable, he still uses the guidelines laid down by punk as his yardstick.

"I think we've shown that we can cut proficient pop records. Now we're going to get away from that again. And once again the detractors are going to get their scabby old fingers out and point at amateurish old Orange Juice reverting to their old Postcard ways just because they've finally got a hit! But this time it will all be relative to what's in the chart. It won't be sloppy, but it won't place slickness as the ultimate virtue.

"I think it will be a more sophisticated amateurism."

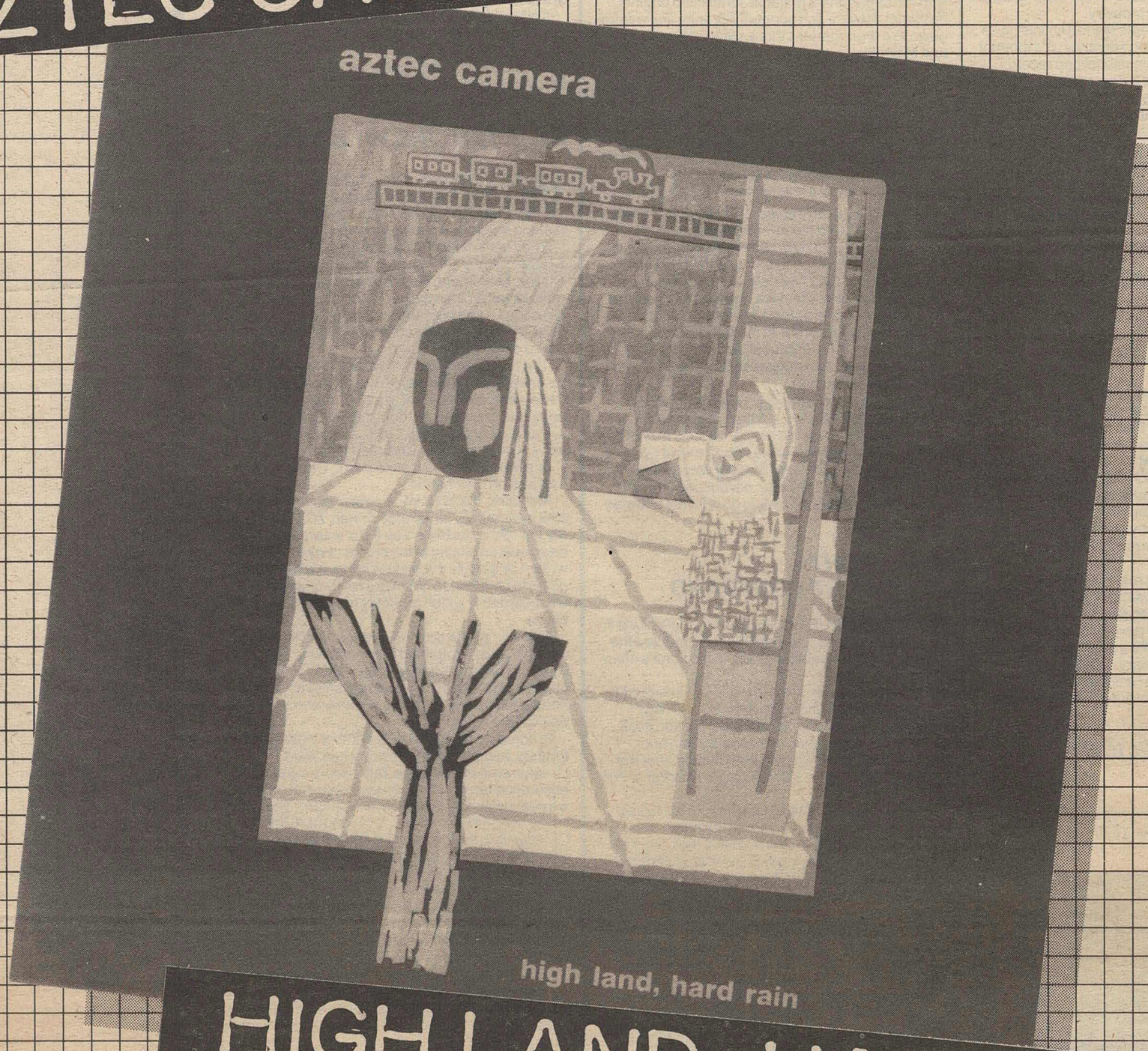
Right now Edwyn Collins thinks Orange Juice are the most important group in Britain. He says that he would quit if he didn't believe as much. His judgement, usually very astute, may be a little off the mark there. But Orange Juice — "twee, superficial little Orange Juice" — are certainly going to be important in the coming year.

The pretty little pussycat that was their mascot back in the Postcard days had fangs as well as fluff.



It takes the juice of four musicians to put the sparkle in the refreshing pop tango of ***Orange Juice. Adrian Thrills*** *unpeels the skin to discover ten segments of success. Pip-pix:* ***Kevin Cummins.***

AZTEC CAMERA.



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LPs

Fit to be neither seen or heard?

I AM THE WALLY
(Goo Goo Ka Ja)

KAJAGOOGOO

White Feathers *(EMI)*

KAJAGOOGOO SOUND like an amiable animal you'd find in a zoo: "The KAJAGOOGOO. Discovered LEIGHTON BUZZARD 1983 by PROF. PAUL GRABAGUCCI. Observe bright plumage. Tends to be toothless. Definitely tame. Will perform tricks at the sound of young voices screaming. Feel free to stroke."

In the early years of every decade pop is baptised with shrieking adulation, and this phenomenon without fail has a nasty effect on anyone over the age of 15 who considers himself a hipster. Terrible things are said about the object of this adolescent deification, mostly stemming from righteous envy. Consider Kajagoogoo.

In my opinion, they can't be written off because girls scream at them, because the group at whom girls have ever screamed most ferociously was The Beatles, and you can't deny that they had a couple of good songs. They can't be written off for looking like their van has been involved in a lethal three-way pile-up with the Outdoor Girl lorry and the Clairol convoy because Mr Bowie at his best looked just so. Without doubt Kajagoogoo are mindless trash; but when you compare them (or Duran Duran) to other past purveyors of mindless trash you have to admit that mindless trash has really come up in the world — compare 'Too Shy' or 'Rio' with 'Shang-A-Lang' or 'Long Haired Lover From Liverpool'.

What must be realized about Kajagoogoo, if they are not to drive you mad with boredom, is that they are the latest in the long line of Look Don't Listen bands; not a noise but a ritual, the pretty boy beat that has taken in Frank Sinatra's bobbysoxers, Italianate Stallionette High School, and the Salt Lake City Holy Rollers — the painful but bloodless rite of passage that spiritually starved working-class girls have always made from screaming at Mr Punch to screaming at Mr Right. Boys as blameless and fragrant and unfrightening as your sweetest-smelling girl friend — the soft skin shuffle.

First I looked without listening; as screambait Kajagoogoo make good fagbait, totally lacking the clean sheen of Duran Duran. The singer looks like the resident rodent in a Leicester Square lavatory, the brassy blond looks like Bet Lynch's less subtle kid sister and the rest of the boys in the band could be wallflower extras in a Kenneth Anger home movie — but you can't hang a man for that (more's the pity, eh!)

Their own home movies, however, illustrate a suitable case for hanging; the best new bands, Culture Club, Yazoo, use videos for pleasure and profit, for flaunting their sense of fun. Then there is the other side, the darker, drabber, desperate side shown by at first Duran Duran and now, drastically and laughably, Kajagoogoo, wherein the performers involved flaunt themselves in a way usually associated with the young self-employed of Playland — and then, to cover the tracks that they drew such attention to a few seconds ago, frolic with pretty, hired girls.

There is something at once horribly insecure and boastful about this kind of filmic performance — video as distorting mirror and masturbatory fantasy: one feels almost indecent watching the meagre dream-fulfillment of Kajagoogoo. They are obsessed with status, which is merely chic respectability, to an extent that is grotesque in ones so young (two of them admit to 25 — well, you're as young a the one you feel, I suppose.) They are the epitome of the boring young tart.

Then I listened without looking. The worst songs are written by the singer, Mr Limahl, while the best are those by Mr Beggs, who I believe is the Bet Junior blonde. Mr Limahl wrote the terrible 'Ooh To Be Ah', a song so rotten that I literally blush when I write the title — he is also responsible for 'Frayo', the most pathetic small-time anti-Communst song since 'Ballad Of The Green Berets' (the stupid crooner is most likely anti-Communist because he has heard what Cuba & Co do to useless bourgeoise berks like himself). Bet Beggs writes rather semi-decent, weepy, whiney toe-tappers after the fashion of the much-maligned Metro — *"I am so sad and so beautiful — such is life!"* seems to be the general concensus. The overall impression is that of Hall and Oates with their hair down and their luck running out: the overall complaint is that only something so unutterably worthless could be so unbearably precious.

Julie Burchill

THROWING A LAST STONE

SLY & THE FAMILY STONE

Ain't But The One Way (*Warner Bros Import*)

PRINCE CHARLES & THE CITY BEAT BAND

Stone Killers (*Virgin*)

Sly Stone Illustration by Ian Wright

NOW HERE'S a pair of maverick cards, from the bottom and top of the deck respectively; the one a ghostly king come back to haunt his former kingdom, the other an upstart prince gathering momentum as he moves forward through the land of the good groove.

Amid the continuing reassertion and renewal of black American music in the '80s it would be sheer delight to report that Sylvester Stewart was now numbered among the revived ranks of Curtis, Marvin, Johnnie Taylor, Aretha and others of the senior soul clan. It's no less than his birthright after all, Sly being not only one of the major musical architects of the new brand of heavy duty street funk, along with Brown and Clinton, but, along with Hendrix, the prime stylistic inspiration for the whole breed of regal badass superdudes currently in the ascendant.

True, Sly never flirted with the sexual adrogeny from which Prince has fashioned such an appeal, but otherwise the debt owed to him by the Minnesota *wunderkind* and lesser luminaries like General Caine, Captain Sky and Prince Charles is clear; the aloof, imperious manner, the goofy, slightly crazed outlook, the marriage of sidewalk cool and rock star enigma. In any case 'Ain't But The One Way', sad to say, ain't the platter to set Sly's fallen crown back atop his Afro. Considering that Sly hasn't made a truly memorable record for pushing ten years maybe that isn't so surprising.

Mind you, it's still the best thing the man has had to offer since 'Small Talk' back in, oh, 1974, and superficially thrilling enough to evoke the classic era of 'There's A Riot Going On' and 'Fresh'. Ultimately though, most of it rings as hollow as the bell on Nor Tebbitt's bike.

For one thing it's scarcely a proper new Sly LP at all. With 1980 datelines dotted around the cover and a massive cast of credited helpers and players on the sleeve — actual production credits go to Sly and Stewart Levione — one suspects a portion of studio skullduggery lays behind its release. It's nothing so disorderly as the shabby "discofied" remixes of old Family Stone hits on 'Ten Years Too Soon', but one detects the careful tread of reconstruction behind too many of the rhythms and arrangements, a patchwork of old and new parts stitched together at the mixing desk.

Like Sly's other belated attempts to reconquer his old turf — 'Heard Ya Missed Me Well I'm Back' and 'Back On The Right Track' — it's determinedly high energy for the most part, and there's even a re-run of 'Wanna Take You Higher' to prove it. Or rather to disprove it, the said track serving only to underscore the seemingly irreversible energy loss suffered since the old days; this is merely going through the motions.

Elsewhere tracks like 'L.O.V.I.N.U.', 'We Can Do It', and the title cut seem only to assemble the Sly hallmarks — the understated ricocheting horn parts, the stalking bass lines, the call and response vocal schemes — to less than convincing effect, while 'Ha Ha Hee Hee', written by Family Stone saxman Pat Rizzo, is a virtual re-tread of 'Running Away'.

Only the gorgeous pumping rush of 'Who In the Funk Do You Think You Are', the meandering wistful 'Hobo Ken' and, oddly enough, the unlikely cover of The Kinks' 'You Really Got Me' carry any of the old conviction, humour or torture.

Still and all, it's refreshing to hear a soul record without synthesisiers. Not that there's anything wrong with the electronic beast, simply that it constitutes one of the major differences and developments between soul of Sly's era and its equivalent a decade later.

There's squelching synth bass lines, squealing riffs and programmed percussion galore on 'Stone Killer', the second slice of s-e-e-erious funkdom from young Boston's answer to our own royal line, and now granted a vinyl release courtesy of Virgin after its cassette only release earlier this year on ROIR.

'Stone Killers' having been already reviewed in these pages at that time, and with 'Cash (Cash Money)' having already garnered an *NME* Single Of The Week and a place on *NME's* own 'Racket Packet' cassette compilation (we can pick 'em), there's little to add about the man's undeniable claims to a place in the upper echelons of the funk hierarchy.

If the fanfare of 'Gang War' wasn't enough (itself just granted UK release some two years after its inception), 'Stone Killers' has all the credentials the man needs, as raw a cut of streetsoul as you'll encounter this side of a boxful of ET, Smurf and Juicy Fruit dismixes.

This is music born from and made for the ghettoblasters of inner city USA, funk to defy the traffic noise and blot out the boredom, the sound of video arcades and sweaty dancefloors. Nor is there anything mechanical about the musical innovation on offer, a canny blend of traditional elements with the electronic vocabulary of the post modern age; just consider where else you're likely to hear *flute* played on top of synthesisers.

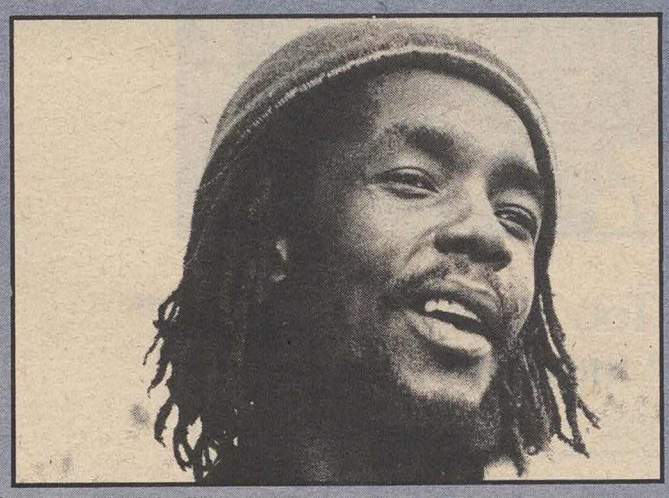
The tasty sleeve note gets it about right: "Spacey, yet fiery, Rhythmic, yet luminous like a video game. This is the new R&B whether you like it or not."

Neil Spencer

A PEACE OF TOSH

PETER TOSH

Mama Africa (*EMI*)



PETER TOSH is not a man to inspire excitement with each new release; of the Big Three Wailers, he is the one who never made it to the reverent status of Bob and Bunny. Duets with Mick Jagger and scratch 'n sniff sleeves are not the stuff of reggae legend.

So a record as classy as 'Mama Africa' is a pleasant — surprise. While adding nothing of any real originality to current reggae, it's still a stylish and strong album. The title track, as is right and proper, is the best; aptly African guitar, jaunty strolling rhythms, and the eerie background vocals of Betty Wright, whose soulful wail neatly offsets Tosh's more conventional tones. A homecoming song, with a dry optimism that fits the Spring weather (when it's not raining).

Despite a consistent feel to the album — reminiscent of the '70s more soulful reggae — the songs have their individual decorations. 'Stop That Train' sounds like the track from 'Harder They Come' in more than name, 'Peace Treaty' has a spry bluebeat skip to it, and 'Johnny B. Goode' . . . well, Tosh's desire to cover one of the least interesting songs of all time is incomprehensible.

That said, 'Mama Africa' has a serious current flowing through it. On 'Not Gonna Give It Up', the booming voices of The Tamlins echo Tosh's chant of *"I will be fighting"*. The B-side of the current single, 'Peace Treaty', affects a breezy beat, but lyrically it's a caustic attack on the spurious unity that temporarily occurred in Jamaican politics. Bob Marley may have publicly tried to bring the two sides together, but Tosh claims *"I tol' them it wouldn't work"*. Confirmed in his predictions, he gaily sings *"All who sign the peace treaty/Now rest in peace in the cemetery."*

It's the one overtly assertive song on the album, and Tosh has the grace to make it acid-witty. A few more records like 'Mama Africa', a few more songs like 'Peace Treaty', and I could forgive Peter Tosh a lot.

David Quantick

VARIOUS ARTISTS

They Call That An Accident *(Island)*

MARK KNOPFLER

Local Hero — Soundtrack *(Phonogram)*

NATHALIE DELON's promising, if flawed, debut film *They Call That An Accident* had the misfortune of an ad campaign even more hamfisted and inaccurate than usual, and the film seems to have disappeared from the circuit before this soundtrack has hit the racks. A shame really, I enjoyed the film much more than this LP. Nevertheless it features over-rated U2, along with Wally Bardou, Sting and a whole host of other wallies, so no doubt it will be a rip-roaring success. Jolly good!

The release of the soundtrack to Bill Forsyth's *Local Hero* offers me the opportunity to repeat that this is the most important British film since Palin and Gilliam's *Time Bandits*, a visually brilliant labour of love with a deep melancholy sparkle. It borders occasionally on the sentimental, but has a profound vein of humour which defies any intelligent condemnation.

The soundtrack on the other hand, separated from the visuals, is gooey in the extreme. Mark Knopfler makes numerous attempts at a gently weeping guitar sound and ends up with a set of self-pitying blubberings.

Two minutes evokes pleasant memories of the film, three begins to get wearing, and after four you're wondering if you wouldn't rather be washing your socks. If you survive a whole side, then brother you're a deafer man than I am.

Save your fiver and go and see the film twice.

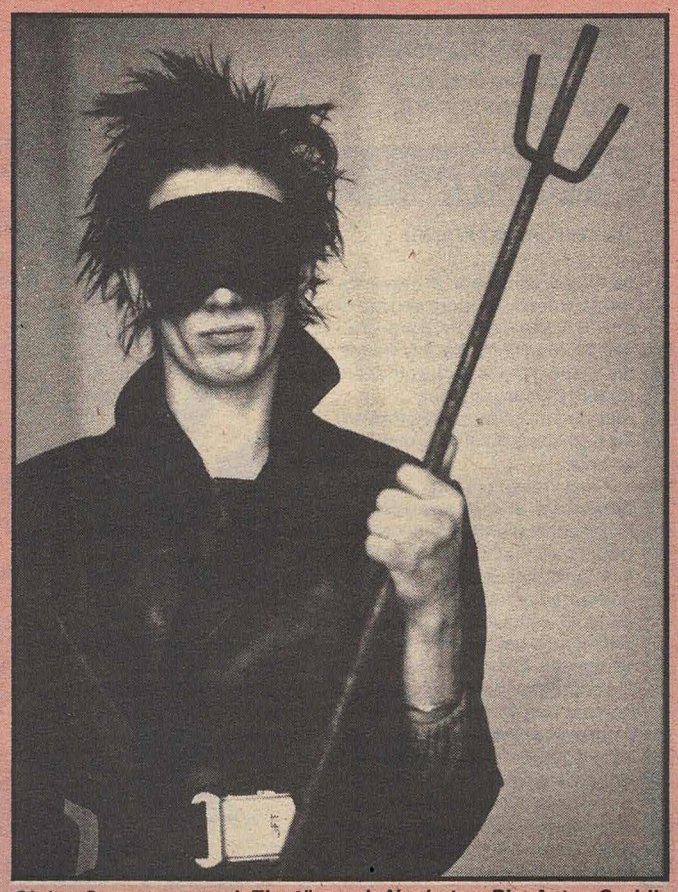
Don Watson

TALKING DOUBLE DEUTSCHE

VARIOUS ARTISTS
Deutschland *(das Büro/Cachalot)*

VARIOUS ARTISTS
Compilation Deutschland *(Rough Trade)*

VARIOUS ARTISTS
The Last Testament *(Fetish)*



Giving Germany a prod: Einstürzende Neubaten. Pic: Anton Corbijn

WAY BACK in 1932 revolutionary composer Hanns Eisler wrote that the task of real new sound works "will be to remove the sentimentality and pompousness from music". He claimed that revolutionary music would aspire not to 'style' but to 'new methods' which would make it possible to *use music more intensively*.

If you've been following Chris Bohn's despatches from the international front, you'll know that most of the tracks on 'Deutschland' are culled from a musical spectrum which *has* shifted towards a contemporary version of those aims Eisler desired. These tracks constitute an artful selection of its best-sellers, selected by the Ata Tak people for their new das Büro/Catchalot outlet.

It's packaged in a decidely sarcastic manner: one which mocks both the neutered touristic self-image German traditionalism exports *and* the Western perception (litterer of the East with a trail of Pop detritus) which still buys it.

Musically it manifests the same combo: sharp self-awareness coupled with flashlight futurism: glimpses of a manifestly more intense, less self-regarding music. Out of 15 tracks here, seven originate from Dusseldorf and two, at least, from Hamburg: Palais Schaumburg (represented with 'Wir Bauen Eine Neue Stadt', which I expect you get the gist of) and teeny-boppers Die Draus Und Die Marinas.

Most compelling in this pisstake of a K-Tel lineup are Einstürzende Neubaten themselves ('Tanz Debil'); their commercial variants in steel-bashing, Die Krupps ('Wahre Arbeit, Wahrer Lohn') and a great Abwärts cut called 'Aus Einem Gartenhaus' — a winding, corrugated wall of rhythms rolling under airborne keening and chanting.

Not that all the tracks can be seen from such lofty heights: Malaria's and Wirtschaftswunder's are unremarkable in light of other achievements and Der Moderne Man's is downright dour. But the subversive instigators of this fraught fun are in their element on cuts from Der Plan and Pyrolator (the former pack their cut with a whole kiddie-show's worth of toys-for-noise; the latter's track might get people buying thier superb 'Ausland' LP); and my own fave track is PiL-head Xao Seffcheque's jauntily parodic 'Gute Freunde'.

Rough Trade's 'Compilation Deutschland' is nothing to do with German music — it's a from-us-to-them export proposition. And a few spins of it quickly suggest why such an enthusiasm for current Teutonic trends is sweeping the UK; no way round it, this compilation is *wimpoid*. Far from mustering survivors' instincts (even if it means banging pipes to let folks know you're still there to be reckoned with) here is the sound of a nation lulling itself to sleep without even admitting the possibility of bad dreams.

Aztec Camera strum, Weekend warble, Gist prove to be anything but, etc. These are diminutive dilemmas sung with straight faces — only Robert Wyatt's 'Shipbuilding' seems right for the project; or Cab Voltaire's 'Yashar' which closes a set for which it might better have served as starting point. The recycled rockabilly licks, much as they are an undeniable part of music-loving in the UK, seem wildly out of context here. The rationale at work is, frankly, anybody's guess but my bet would go on RT's accountant.

The rationale behind 'The Last Testament' is simpler: an attempt to squeeze the final few you-know-whats from the last days of Fetish — with no less than two 'high media quotient' journalists mustered to waffle on within liner notes that all but disclaim *any* endorsement of the platter inside.

At best, Fetish tried to run a broad-spectrum operation (the newly-relased Bongos track here represents its most inappropriate-to-Britain aspect). But Lydia Lunch's 8-eyed Spy track 'Lazy In Love' and a new edition of Throbbing Gristle's 'Discipline' seem the only reasons for which anyone might actually fork over folding greens for such a slung-together 'memorial' as this one proves to be.

Cynthia Rose

BEERY VIBES

THE VIBRATORS

Guilty *(Anagram Records)*

Marvel comics have a series entitled "What If . . ." — for instance "What If Lois Lane Discovered Superman's Identity?", or "What If Elektra Had Lived?" — a sort of parallel universe/alternative reality.

The Vibrators here play a similar game, using the musical question; "What If Punk Rock Had Never Happened?".

There's still a strange breed of musicians one comes across now and again at musty old venues playing an outdated rock'n'roll background, as Mickie Most lookalikes talk of 'deals'. This is the (supposedly) dead and buried LIGGING tradition, it has been kept alive, underground and secretive now, by those faithful few who believe in the hierarchial traditions of promoters, groupies, favours, fans, dues.

Even the gutsy, beery breath of Pub Rock, which gave some spark to The Stranglers, failed to tarnish this breed. However, some broke rank in that first punky upsurge . . .

The Vibrators donned plastic shades and safety-pins, speeded up any tunes they had; and contributed absolutely nothing.

They now return to their old stable — bringing only 'Baby Baby' (their "classic") after its new wash 'n' brush-up. It's the only thing memorable on this album, filled as it is with sub-'punk', sub-'rock', hollow cover versions and hollower originals.

Tony D

CHART BREAKOUT FOR THE VALENTINE BROS.

"Money's Too Tight (To Mention)"

7"-NRG1 12"-12NRG1

Journalists and DJ's have been demanding for months that the Valentine Brothers "Money's Too Tight (To Mention)" should be released in the UK -
AT LAST IT'S HERE ON HOWARD KRUGER'S ENERGY LABLE!

Quotes:-
"There should be a good deal more alertness from UK record companies (not one of whom have had the sense to release the Valentine Brothers "Money's Too Tight)."
MARCUS BOON NME 22.1.83

"What an album! If no domestic company is bright enough to get hold of it (quickly!) then sell the rest of your record collection tomorrow and pay the six million quid they ask for import albums"
BIG LLOYD BRADLEY, NME.

"The Valentine Brothers have come up with a fine album - with the R & Bish funk track "Money's Too Tight" being one of the most enjoyable items of the year."
TONY MONSON, BLACKECHOES

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KING TUBBY TAKES HIS HORN UPTOWN

THE JAZZ COURIERS

The Jazz Couriers (*Jasmine*)

TUBBY HAYES QUARTET

Tubby's Groove (*Jasmine*)

VICTOR FELDMAN

Transatlantic Alliance (*Jasmine*)

LISTEN, YOU CATS, and listen good. You can scrap away all you want to at the grey little variations on the jazz mode but until you start playing with the wit, nerve and cussedness that these sassy young dudes were 25 years ago, you're still on the pavement. Up here on the stand everything's smoking.

There won't be any real itch back into a jazz way of things in this country unless teamsters with the fearless elan of Tubby Hayes and Dizzy Reece come forth and blow.

Jasmine's timely reissue of these extremely rare LPs is a salutary lesson in how to do it right: this music, captured in a gloriously resonate mono recording, has a fuming zeal about it that has scarcely diminished with time's erosions — if anything, the intervening years of lugubrious mainstream have sharpened the adventure of this electrifying ride to coolsville.

Tubby Hayes was 23 when he made the first Jazz Couriers album in 1957. It was a two-tenor quintet with Ronnie Scott sharing horn duties, and hearing them pile into the crisp chart of Hayes' 'Through The Night Roared The Overland Express' affirms at once what ears on the other side of the Atlantic have already noted: this dumpy kid was a saxophone giant.

Scott's leathery brand of bop tenor was only a couple of beats behind, but Hayes snapped and bubbled and railed at the confines of modern saxaphone. He had Rollins' authoritative swagger paired with the fleet snarl of Johnny Griffin. His resources of imagination were astounding.

The Couriers' LP isn't a full-flight KO because Hayes plays vibes on some tracks, an instrument he developed a great affection for — the spare luminescence of Tadd Dameron's pensive 'On A Misty Night' is gorgeous, yet Hayes is reining himself in a little. The Quartet record, cut two years later with the tenorman at the peak of his form, offers no reservations.

When he chomps into the whirlwind variations on 'Tin Tin Deo', nine minutes of jostling, volatile tenor succoured by a grace and shapeliness that bewitches as much as it punches, you're left breathless — this thrilling virtuosity seems limitless, unquenchable. Even the sentimental 'Like Someone In Love' is made unexpectedly muscular, and a breakneck 'Surrey With The Fringe On Top' challenges Rollins' legendary version and splits honours. 'Tubby's Groove' is the first summit of a meteoric career: everyone should know and love it.

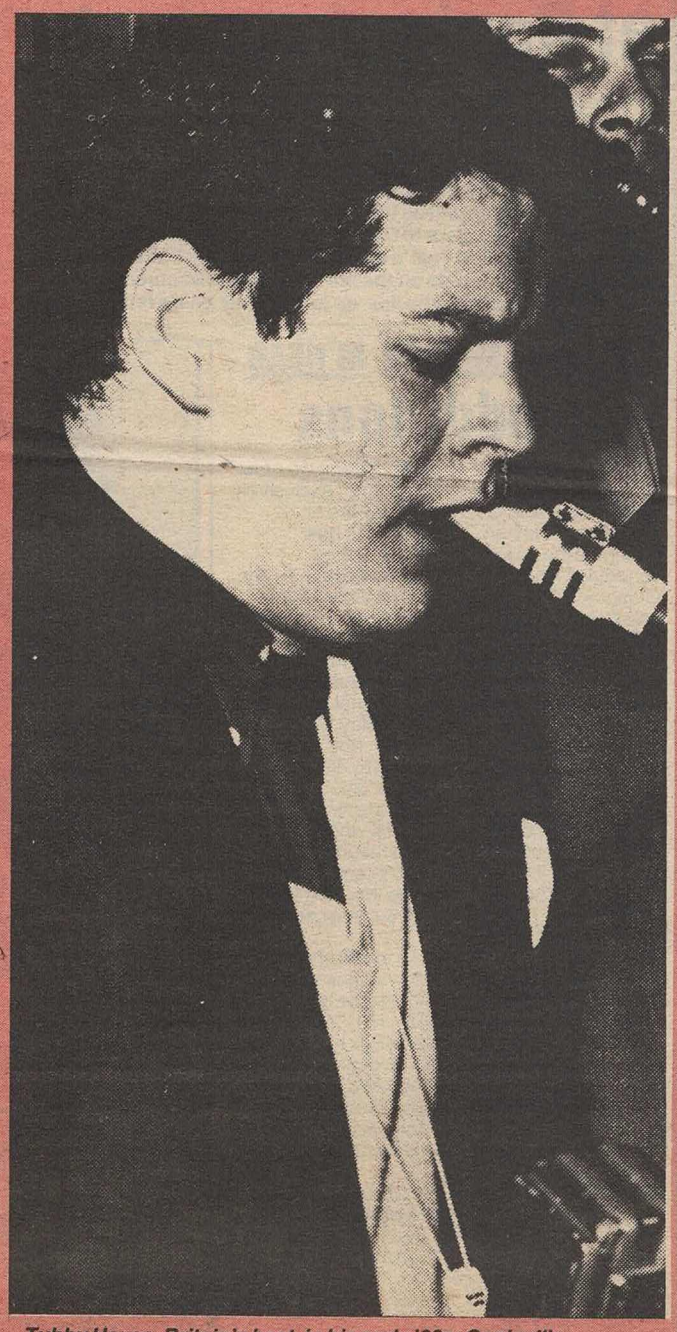
Dizzy Reece was a West Indian trumpeter who haunted the small British hard bop fringe until quitting for America, where he still plays. Hayes contributes baritone to some of the tracks on Victor Feldman's 'Transatlantic Alliance', but the real star — despite the presence of Feldman, then a 22-year-old wonderkid who played brilliantly articulate piano and vibes — is Reece.

He had a strangely metallic tone that cut through sleepy rhythm sections with a plangency that startles the unwary and an oblique lyric quality that could sound sarcastically plaintive or precociously aflame: hear the poised tongues of fire that stroke 'The Gypsy' or the unbridled attack on Bud Powell's 'Wail'.

Reece played Kenny Dorham to Hayes' Newk, and it was a rich, detailed energy we haven't heard here since. Nor should Feldman's witty and terse reflections on his tunes go unmentioned — if you only know him as the vibes player on 'The Razor Boy', check this out.

This was tough modern music. It hasn't faded because its resilience has remained constant. It still swings, still hurts.

Richard Cook



Tubby Hayes, Britain's best, in his early '20s: Coolsville.

ONE WAY SYSTEM

All Systems Go (*Anagram*)

BARRACK BOOTS and broken bottles, sullen youth and street violence and unemployment and all the rest of it — here is the aural emblem of all the paralysis, the essential autism, the tumour of helplessness at the heart, heart of darkness, of British working class youth.

Where once Punk was a nerve-burning, blue-hot flame, a current of energy firing across the brain cells of mass consciousness — now it is a corpse-twitch, a nervous reflex of supine youth to the floggings of Fate.

Punk Rock, on the face of it, seems to have been a premature tantrum: it flared at a time when there was, in retrospect, what seems like blissfully low levels of unemployment. Yet this is too simplistic; the upsurge that was Punk was historically apposite under a government who, in name at least, were meant to be representing the Working Class, and failing miserably; now we have a regime which does not even pretend to succour or cater for the masses, so you can hardly accuse them of failure.

Punk Rock? There can hardly be a Briton between 18 and 23 who does not, will not, experience a spinal thrill on hearing 'God Save The Queen' or 'Anarchy' a vicarious kick of 'yeah I was there'-ism. But for all its semi-subversive verve, the afterbirth of punk has congealed, calcified, ossified into U2 and Kajagoogoo, Led Zeppelin and The Bay City Rollers.

Contention: Punk Rock — with its quasi-anarchist, left wing credentials was always politically wrong for the majority of British youth, who are fundamentally conservative, reactionary and nationalist. For too long Youth has been opiated into a pretense of subversion, a sham of revolution — no more than an irritant to the Establishment, and a mere tool, a rhetorical device, to the 'Alternative' Establishment of the Left.

As for One Way System, well, they play fast, competent punk, cripplingly inarticulate and amiably predictable — this 'revolution' is redundant, give us another.

Sean Thomas

LIGHTNING STRIKES

FLAIRCK
Flairck (*Polydor*)

FLAIRCK is the Dutch word for "flair" — it never was an especially slick language. As for the group Flairck, well, they sound the sort who'd wear *flaircked* trousers. Actually, they're an ultra-competent quintet of real musicians who specialise in sophisticated easy listening, rather akin to our own upmarket middlebrows Sky, across a wide spectrum of styles. So what, you ask? And you'd be right.

Paul Du Noyer

VARIOUS ARTISTS
Love Train *(Philadelphia Records)*

Straight enough compilation of some of Phily's finest moments. All the names are here — The O'Jays, Billy Paul, Harold Melvin, Teddy Pendergrass, The Jacksons, Lou Rawls, Three Degrees and MFSB — with a few odd choices like The Jones Girls, thrown in at the expense of groups like The Intruders.

Solid rather than inspiring, the LP veers from the brilliance of 'Backstabbers' and 'Love Train' to bland-outs by Teddy Pendergrass and Lou Rawls.

Far more worthy would be a retrospective Gamble and Huff LP tracing their career together, but in it's absence this suffices.

Paolo Hewitt

LGT
Too Long *(EMI)*

LGT hail from Hungary, and as such the reviewer feels almost obliged to be kind to them, in as much as they've managed to fight the system and all that stuff. Alas, 'Too Long' is 'rock' music at its most emasculated while the lyrics plum untold depths of banality. It's easy to see why LGT have moved from 'underground' status to official approval; 'Too Long' wouldn't cause your average subversive to wake up. I just hope there's some Magyar Johnny Rotten miming in front of the mirror right now.

Sean Thomas

BILL FRISELL
In Line (*ECM*)

The guitarist from Jan Garbarek's Paths, Prints group paints a genteel portfolio of sketches. Reflection and recollection entwine abound the tones: we enter half-way, intruders on wordless songs that remain unfinished. He prefers pastel to oil, caresses the line and length of some interesting, asymmetrical ideas, abstains from overt melancholy. Mode music, colour green.

Richard Cook

DIVINYLS
Desparate *(Chrysalis)*

AND THE message — as they used to say on *Two Way Family Favourites* — is in the title. Very much so. A raunchy (I suppose), hard-rockin' Australian band with a Benatar-style girl singer, Divinyls plod through some very standard stuff — mostly fake-wild with an occasional flick of the switch to, you know, *really sensitive*. Same old dumb shit, basically

Paul Du Noyer

VARIOUS ARTISTS
The Perfect Beat (*Polydor*)

Treacherously familiar five-track compilation courtesy of the crazy world of Authur Baker, and featuring contemporary streetbeat from Afrika Bambaata and The Soul Sonic Force, Planet Patol and the Jonzun Crew.

Mr Baker at the controls doing for his genre something akin to what Messrs Shakespeare and Dunbar are doing for theirs; expanding and exploring rhythms, borrowing melody, toying with the vocal, searching for the total sound, looking for the perfect beat in the modern way — in the mix. A soundtrack of sorts. Three weeks Mac, and never looking back. Book it.

Kirsty McNeill

OSTERTAG/FRITH/MINTON
The Voice Of America *(Rift Records Import)*

A nightmarish, often harrowing exhibition of the atrocities and irrational violence happening in Central and South America (El Salvador, Chile etc), taking several varying slants and view-points, yet ultimately lacking a voice of its own. We know nothing of the reasoning and motivation behind the compilation, therefore its objectives are unclear. Most of it is in Spanish, but the translation on the sleeve insert is more than adequate; in fact I found myself impressed with the text rather than the actual album.

As an audio documentation 'Voice' is far too disjointed and confused (its mishmash of taped TV and radio extracts, interviews and songs, sounds like the tuning in of a radio, sweeping through fragments of stations . . . interference . . . static), and much of the dialogue and imagery is lost in the hubbub of improvised synth workings. 'The Voice Of America' fails both as art, and politics.

If there is a voice to be found, ironically it is our own.

Craig Adams

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RUSH
in concert

Snake in the grass at Donington picnic

WHITESNAKE were this week named as the headliners of the 1983 'Monsters Of Rock' event at Castle Donington — which this year takes place on Saturday, August 20. Newly returned from sell-out tours of Europe and Japan, the band will shortly be starting work on a new album, which should be released at about the time of Donington — which will be their only live UK appearance this year.

They are no strangers to Donington, having appeared there as recently as 1981 (last year's event was topped by Status Quo) — but the other four bands on the bill will all be newcomers to this annual open-air bash. The line-up is currently being finalised by promoters Wooltare, and will be announced shortly.

Advance tickets cost £10.50, and they are available by post from Wooltare Ltd. (to whom cheques and POs should be made payable), P.O. Box 123, Walsall, West Midlands — enclose SAE and allow up to 28 days for delivery. Applicants from outside the UK should send an International Money Order, including sufficient money to cover return postage, and an un-stamped self-addressed envelope. Tickets at the site on the day will cost £12.

BAUHAUS, MAIDEN, M'HEAD

Tour additions

BAUHAUS have added another three dates to their major UK tour in early summer, exclusively reported by *NME* last week. They are at Aylesbury Friars on June 11 (which now becomes the new opening date of their schedule), Aberdeen Fusion Ballroom (26) and Glasgow Tiffany's (27). As at all other venues, tickets are priced £3.50.

WEAPON OF PEACE — whose tour was announced four weeks ago, with additions the following week — have now completed their lengthy schedule by adding two final dates, at Nottingham Trent Polytechnic (May 20) and Guildford Surrey University (28). And a new 12-inch single is being released by Safari to coincide with the outing — titled 'Standing On The Edge', it's taken from their current album 'Rainbow Rhythm'. The Pencils, whose third single 'Pictures Of Paris' is released this weekend on The Next Record Company label (through CBS), are supporting Weapon Of Peace on the road — and will subsequently be touring in their own right.

IRON MAIDEN have added a fourth show at London Hammersmith Odeon to their upcoming UK tour schedule, as the other three have now sold out — it's on Wednesday, May 25, and tickets are on sale now. Grand Prix have been confirmed as special guests throughout the tour, replacing American band Axe, who had to pull out due to recording commitments. Because of Maiden's extensive world tour itinerary, there will be no additional British concerts until next year.

MOTORHEAD have added two more dates to their UK tour, reported three weeks ago, at Hull City Hall (June 22) and St. Austell Cornwall Coliseum (July 3) — tickets are on sale now at box-offices and usual agents, priced £4.50. Anvil have been confirmed as special guests throughout the tour.

THE BELLE STARS have slotted in a last-minute warm-up gig for their tour, which officially opens on Monday (see Gig Guide). It's at Chippenham Goldiggers this Sunday (24).

ROD TICKET DETAILS

ROD STEWART's open-air concert at Glasgow Ibrox Stadium on June 18 was confirmed last week and, at the same time, details of postal booking and Glasgow ticket outlets were announced. Here now are the other outlets for personal callers, where tickets are £9.50, including booking fee: Playhouse Theatre, Usher Hall and Virgin (Edinburgh); Rockpile and Groucho Records (Dundee); Virgin (Newcastle and Durham); Pink Panther (Carlisle); 2001 (Ayr); Goldrush Records (Perth); Orbit Records (Falkirk) and Newmarket Tapes (Aberdeen).

Tickets for Stewart's extra show at Birmingham National Exhibition Centre on June 21 are £9 and £8, and they may be ordered by post from Kennedy Street Enterprises (to whom cheques and POs should be made payable), P.O. Box 4, Altrincham, Cheshire WA14 2JQ. Tickets for his third night at London Earls Court on June 27 are £10.30 and £9.30 (including 30p booking fee) from Rod Stewart, RS Tickets, P.O. Box 4RS, London W1A 4RS — make cheques and POs payable to "Harvey Goldsmith Entertainments Ltd." Ticket outlets for personal callers remain as originally printed by *NME* five weeks ago.

TOKYO OLYMPICS have added a string of May dates to their current schedule — at Oxford Pennyfarthing (5), London West Hampstead Moonlight Club (6), London Kentish Town Forum (13), Coventry General Wolfe (14), Aylesbury Civic Centre (18), Ashford Wye College (20), London Brixton Ace (21) and London Camden Dingwalls (27). They'll also have a new single issued by Ritz Records next month, details to follow. Two late April bookings in London are at Fulham Greyhound (27) and Covent Garden Rock Garden (29).

BUCKS FIZZ were forced to cancel eight dates in their spring tour, due to Bobby Gee's illness, though they were able to fulfil the final two dates in their schedule last weekend. They hope to re-schedule concerts in Bournemouth, Cardiff, Plymouth, Bristol, Guildford, Margate, Deeside and Scarborough later in the year.

THE BOX are playing Liverpool Warehouse (tomorrow, Friday), London Brixton Ace (May 8) and Glasgow Night Moves (12), with more dates being confirmed. This ties in with the release this weekend of their new single 'Old Style Drop Down'/'Momentum' on Go! Discs — with a 12-inch format, containing an extra dance-dub remix of the A-side, due on April 29. Their debut album 'Secrets Out' is due on May 20.

PIGBAG play Portsmouth Pier Gaiety Bar on Thursday, April 28, as replacement for the gig they were forced to cancel last month. And for a one-off occasion, they'll be joined by ex-members Roger Freeman and Chippy Carpenter. Special guests are Laurel & Hardy.

ONE THE JUGGLER are to support Little Stephen & The Disciples Of Soul at Dunstable Queensway Hall (April 30), London Hammersmith Palais (May 2) and Birmingham Odeon (3). This is a prelude to their own headlining tour, currently being finalised.

Birthday treat for Londoners

THE BIRTHDAY PARTY, newly returned from a Stateside tour, play their final British date of the year next Tuesday (26) at London Camden Electric Ballroom. As reported last week, the venue is resuming as a rock centre after a two-year absence, and this gig marks its official re-opening. Support act is still to be set, and tickets are £3 — available from Premier, London Theatre Bookings, Rough Trade and The Cage.

The band have been recording material for their new label Mute Records, and this will see the light of day later in the year. Right after next Tuesday's show, they leave for Australia, where they'll spend two months touring — and on their return to the UK they intend to pursue individual projects for the rest of the year.

Tears For Fears play under canvas

TEARS FOR FEARS, who've just completed their UK debut tour, are to play a special concert in a huge marquee on Great Yarmouth racecourse on Friday evening, May 27. This is one of the events in the town's Extravaganza fortnight (May 14-30), featuring a wide variety of acts from Marty Wilde to Max Bygraves! The marquee, the biggest ever to be erected in East Anglia, is housing all the concerts — and tickets for the Tears For Fears show are £4. The following two nights (28-29) are devoted to a Country Music Festival, headlined by Diane Solomon, Pete Sayers, Tammy Cline and Southern Comfort.

● Bookings may be made at Andy's Records and Abbeygate Travel (Norwich and Bury St. Edmunds), Seaforth's (Gt. Yarmouth and Lowestoft), Premier (Swaffham and Thetford), Travel Plus (Ipswich and Hadleigh), George Wortley (Norwich) and Andy's Records (Ipswich).

Manners in festival

BAD MANNERS are headlining the Greater London Council's Mayday Community Festival, being staged in Hackney's Victoria Park on Sunday, May 1 (11am-9pm). The line-up also includes Black Slate, Scarlet Party, Roddy Radiation & The Tearjerkers, Jimmy Riddle, Peoples Unlimited and surprise guests. Additionally, there'll be an international music stage featuring artists from around the world — plus a children's festival, people's farm, mobile zoo, cabaret, films, music workshops, over 200 community stalls and various local arts projects.

● Another community event takes place this Saturday (23), when Brixton Ace in South London presents 'A Taste Of Festival', as an appetiser for the main Brixton Festival in July (9-17). It features Amazulu, Abacush, King Sounds & The Israelites and the Lambeth community Youth Steel Band, plus various surprises. Tickets are £2.50.

On the road

SPIDER/RAVEN

SPIDER set out next weekend on their first headline tour, and the Mersyside band will be supported throughout by Newcastle outfit Raven. Admission is being kept to a maximum of £2.50, and their prestige London show at the Lyceum is being filmed for inclusion in a BBC-TV documentary. The schedule comprises: **Sheffield Limit (April 28), Blackburn New Inns (29), Aberdeen Fusion (May 1), Inverness Ice Rink (2), Glasgow Night Moves (3), Bannockburn Tamdhu (4), Edinburgh Nite Club (5), Hull City Hall (6), Boston New Theatre (7), Manchester Ashton Metro Theatre (8), Liverpool Warehouse (11), Bradford Caesars (12), Morecambe Pier Ballroom (13), Birmingham Digbeth Civic Hall (14), Middlesbrough Town Hall (15), Portsmouth Polytechnic (17), London Strand Lyceum (18), Swansea Pavilion (19), Cardiff Bogies (20), Newbridge Memorial Hall (21), Oxford Witney Palace (22) and Southend Zero Six (23).**

MAGNUM

MAGNUM, who've supported most of the big names in rock on the UK circuit, have now aspired to their own headlining tour — an impressive schedule, climaxing in a prestige London show at the Hammersmith Odeon. Their fifth album 'Eleventh Hour' will be released next month to coincide with the outing, for which tickets are now on sale at the various box-offices, and the dates are: **Belfast Queen's University (May 12), Dublin TV Club (13), Retford Porterhouse (19), Cromer West Runton Pavilion (20), St.Albans City Hall (21), Hull Dingwalls (24), Sheffield Dingwalls (25), Bradford University (26), Newcastle Mayfair (27), Edinburgh Playhouse (28), Middlesbrough Town Hall (29), Manchester Ashton Metro Theatre (30), Nottingham Rock City (31), Hanley Victoria Hall (June 1), Liverpool Royal Court (2), Birmingham Odeon (3), Plymouth Polytechnic (4), Chippenham Goldiggers (5), Reading Hexagon (6) and London Hammersmith Odeon (7).**

SWINGING LAURELS

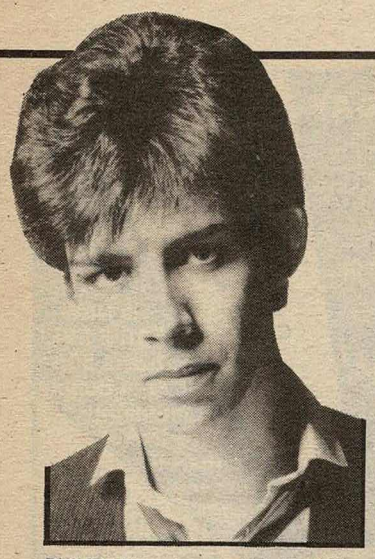
THE SWINGING LAURELS, who recently completed a series of dates with Culture Club, are now going on tour in their own right. They'll be featuring their current WEA single 'Lonely Boy', as well as previewing their next single due out in early summer. The tour will continue through until late June, but the first batch of dates to be confirmed is: **Portsmouth Polytechnic (tonight, Thursday), Torquay 400 Ballroom (Friday), Bristol Dingwalls (Saturday), Coalville Benson's (April 26), Bradford University (27), Hull Dingwalls (28), Glasgow Night Moves (29), Newcastle Dingwalls (30), Sheffield Polytechnic (May 4), Manchester Gallery (5), Liverpool Polytechnic (6) and Loughborough University (7).**

THE ALARM

THE ALARM are going out on their first major headline tour, aiding promotion of their new single 'The Stand', issued this week by IRS (through A&M) — the seven-inch has '3rd Light' on the flip, while the coupling of the 12-inch features 'For Freedom' and 'Reason 41', all three B-side tracks having been recorded live at London Marquee. After the British tour, they'll be supporting U2 in America, but meanwhile they play: **Reading University (May 10), Rayleigh Crocs (12), Birmingham Polytechnic (13), Leeds University (14), Hull Dingwalls (17), Kidderminster Town Hall (19), Nottingham Asylum (20), Liverpool Warehouse (21), Manchester Gallery (22), Newcastle Dingwalls (23), Sheffield Limit (24), Bristol Dingwalls (25), Brighton New Regent (26), London Marquee Club (28 and 29), Glasgow Night Moves (June 2), Bradford University (3) and Coventry Polytechnic (4).**

ROMAN HOLLIDAY

ROMAN HOLLIDAY, who are making a considerable impression with their current single 'Stand By', have lined up a 22-date tour starting next weekend — and they'll have a quick follow-up single released next month to coincide with their outing. Their debut album is due out in early summer, so they'll also be previewing material from the LP when they're on the road. Dates are: **Dartford Flicks (April 28), Coventry Polytechnic (29), Leicester Polytechnic (30), London Hammersmith Palais with The Belle Stars (May 1), Hitchin Regal (2), Southend Queen's Hotel (5), Norwich East Anglia University (6), London Brixton The Ace (7), Bristol Dingwalls (11), Bournemouth Academy (12), Torquay 400 Ballroom (13), Cardiff Nero's (14), Liverpool Pickwick's (17), Sheffield Limit (19), Nottingham Trent Polytechnic (20), Hull Dingwalls (21), Edinburgh Nite Club (24), Aberdeen The Venue (25), Inverness Ice Rink (26), Glasgow Night Moves (27), Redcar Coatham Bowl (29) and Bradford University (30).**



PHILIP JAP embarks on his first UK headlining tour in support of his self-named debut album, issued by A&M this weekend. He plays Newcastle Dingwalls (April 29), Glasgow Strathclyde University (30), Leicester Horsefair (May 2), Sheffield Limit (3), Manchester Gallery (4), Birmingham Snobs (5), Nottingham Trent Polytechnic (6), Bristol Dingwalls (7) and London Charing Cross Heaven (9).

ROY HARPER is playing three solo acoustic dates in Yorkshire — at Halifax Hoppers (April 29), Leeds Fforde Green Hotel (30) and Sheffield Leadmill (May 1). The Halifax date is at a brand new venue (Mixenden Road), which will operate on Friday nights and is being booked by John Keenan for TW Promotions.

TREDEGAR are a new quartet launched by former Budgie founder members Tony Bourge (guitar) and Ray Phillips (drums), who are joined by singer Ian Hornsby and ex-Groundhogs bassist Alan Fish. They've been routining and recording since late last year, and will have their debut album released in the summer. Meanwhile, they play Cross Keys Institute Club (this Saturday), Abertillery Mount Pleasant (May 2), Cardiff Bogies (13) and Warrington Lion Hotel (June 4), with more being set.

SOLSTICE and PENDRAGON — who, as reported last week, play London Brixton Ace with The Enid on May 7 — subsequently set out on a double header club and college tour. First confirmed dates are at Whitehaven Whitehouse Disco (May 19), Colwyn Bay Dixieland Showbar (20) and Retford Porterhouse (21).

NEW ORDER have set another of their occasional and highly selective concerts — this one's in Birmingham at the Tower Ballroom on Monday, May 9. Advance tickets are on sale now priced £3.50.

THE DEATH CULT, the new band formed by Billy Duffy (ex-Theatre Of Hate guitarist) and Ian Lindsey (ex-Southern Death Cult vocalist), are currently busy writing and rehearsing — but their most immediate problem is that they need a bass player, and serious applications should be directed to Beggars Banquet (01-870 9912).

TV PERSONALITIES headline a Whaam Records package at London Camden Dingwalls next Monday (25). It will be their final UK date until late autumn, though their new album 'All For Art...And Art For All!' is being released in late May. Support acts are Doctor & The Medics and Direct Hits.

THE BOLLOCK BROTHERS appear at London's Bat Cave in Leicester Square next Wednesday (27), performing 'Never Mind The Bollocks 1983'. Their album has been signed to Charly Records, and a release date is awaited.

LUXURY is a new band formed by ex-Squeeze bassist John Bentley, along with Bob Suffolk (keyboards), Craig Plummer (drums) and Pete Cippa (guitar). They've signed with Polydor, and will be gigging in the summer after initial recording sessions.

HEY! ELASTICA, who last week announced a string of Scottish dates starting tonight (Thursday), have now cancelled them — due to extended recording commitments. But all these dates are being re-scheduled into their full British tour next month.

HOOKED ON CLASSICS is to have an outdoor presentation at Luton Town Football Stadium on May 26. This is the premiere of a special production being sponsored by Whitbread the brewers.

DERBYSHIRE is to stage a two-day rock event on August 6 and 7 at Borrowash, billed as 'Down And Out Among The Dossers'. Organisers Terry Furnival and Pat Dixon are seeking bands of any musical credence who feel strongly about the present unemployment level. Send tapes to Age Link, 39 Denbigh Street, Chaddesden, Derby — or phone Derby 752023.

LARRY MILLER BAND will be on the road until late June, when they start recording their second album. Latest confirmed dates are at Bristol Granary (April 30), London Kensington Adlib (May 7), Maidenhead The Bell (20), London Hammersmith Clarendon Hotel (21), Guildford Surrey University (28), Guildford Wooden Bridge (June 2), Oxford Pennyfarthing (3) and Croydon The Star (11).

record NEWS

HAIRCUT 100 have signed with Polydor Records and are already recording material for their new label, with Mark Fox handling lead vocals. Polydor and Arista both confirmed the deal — as the result of which, in an out of court settlement, Haircut have paid Arista financial compensation to avoid further court proceedings, and Arista have released the group from their contract. Former lead vocalist Nick Heyward stays with Arista, and has signed a new long-term deal with them.

Left to right: BOB MARLEY, RITA COOLIDGE, BLANCMANGE, CLAIRE HAMILL

BOB MARLEY & The Wailers will have a new album called 'Confrontation' issued on May 11, to commemorate the second anniversary of Marley's death. It features ten tracks from 1979-80, none of which has previously been released outside Jamaica. It appears on the Tuff Gong label, through Island. A single from the LP, titled 'Buffalo Soldier' will be in the shops from May 3 in both 7" and 12" formats.

CLAIRE HAMILL'S brilliant new single, reviving Gene Pitney's '24 Hours From Tulsa', is now also being made available by Beggars Banquet as a video cassette. It runs only a little over four minutes, but is available on either 30-minute (£4.95) or 180-minute (£6.95) VHS cassette, enabling you to record on the rest of the blank tape. By mail order from Beggars Banquet, 17-19 Alma Road, London S.W.18, including p&p.

NICKY TESCO & J. WALTER NEGRO have combined forces on a new 12-inch single called 'Cost Of Living', issued by Albion Records this week. Tesco is the former Members front man, while Negro is the highly rated New York rapper. They've already performed live in various London venues, and will shortly be doing the rounds again to promote this release.

RICK WAKEMAN's new album 'Gole!', his third for Charisma, is the soundtrack to the official film of last year's World Cup in Spain — not only performed by Wakeman, but also composed, arranged and produced by him. It's released this week, and the film will open in UK cinemas later in the spring. A single from the LP, 'Theme From Gole!'/'No Possibla', is out at the same time.

RITA COOLIDGE is the latest artist to achieve the accolade of performing a James Bond theme song. She is featured on the soundtrack of the upcoming Roger Moore movie *Octopussy* singing 'All Time High', written by John Barry and Tim Rice, and released as an A&M single on May 6. The soundtrack album, composed and conducted by Barry, follows on May 27.

JOHNNY THUNDERS & The Heartbreakers have an EP called 'Vintage '77' issued by Jungle Records this week in 12-inch form, featuring three previously unreleased tracks — 'Let Go', 'Born Too Loose' and 'Chinese Rocks'. To allay widespread hoax rumours of his death, we can report that Thunders is currently touring Europe — and he's now been joined by bassist Billy Rath, making (with Walter Lure) three of the four original Heartbreakers in the present line-up.

KISS have a new single out this weekend on Casablanca (through Phonogram) — it's the title track from their recent album 'Creatures Of The Night', coupled with a live version of their stage anthem 'Rock And Roll All Nite'. There's a limited edition 12-inch featuring both titles double grooved on the A-side, with the B-side autographed on the vinyl by the four group members. Alternatively, an orthodox 12-incher has a bonus track called 'War Machine'.

IMAGINATION are releasing a special dub album, featuring remixed versions of many tracks from their two gold albums 'Body Talk' and 'In The Heat Of The Night' — titled 'Night Dubbing', it's issued by R&B Records on May 6. A new single will follow in late spring. Their next UK dates will come in late autumn, as part of a world tour — they'll by playing at least 30 concerts here in November and December.

JOHN MILES has a new single out next Monday (25) on EMI and, for the first time, he's using a large orchestra instead of his own band. Titled 'The Right To Sing', it's a track from his upcoming album, produced by Gus Dudgeon and set for June release.

IAN GOMM, one of Britain's most under-rated talents, releases his third album on Albion Records this week — containing 12 songs, it's called 'The Village Voice'. It's also available as a cassette, which additionally includes a selection of Gomm's greatest hits on the B-side.

SAD CAFE, formerly with Polydor, have now signed to Charisma. Their first single for their new outlet, 'Keep Us Together' coupled with 'Hold Out', is scheduled for April 29 release.

ICEHOUSE follow their recent hit 'Hey Little Girl' with a new single called 'Street Cafe', issued by Chrysalis this week. The B-side is 'Walls', and the 12-incher has the bonus of an extra track called 'Over The Line'.

JOAN ARMATRADING releases the follow-up to her recent hit 'Drop The Pilot' on May 6. It is 'Call Me Names'/'For The Best', taken from her chart album 'The Key', and it's on the A&M label.

MICHAEL PROPHET's new album 'Love Is An Earthly Thing' is released on April 29 by CSA (via PRT and Jetstar) — it contains ten self-penned and self-produced tracks, with rhythms provided by Roots Radics and High Times Band, and there's a full-colour poster inside the sleeve of initial pressings. A limited edition 12-inch single featuring two of the tracks, 'Rich Man Poor Man' and 'Never Fall In Love', is out now.

INDEEP, recently in the charts with 'Last Night A D.J. Saved My Life', have their follow-up single 'When Boys Talk' released this weekend by PRT on the licensed Sound Of New York label. There's an instrumental version on the B-side, and the 12-incher contains three extra versions — one acapella and two scratch.

RIP RIG & PANIC, whose third album 'Attitude' was issued by Virgin last week, will have a single culled from it released on April 29. Titled 'Do The Tightrope', it's coupled with a new song 'Blip This Jig It's Shamanic', and there's a bonus instrumental version of the A-side on the 12-inch format.

THE ANGELIC UPSTARTS this week release their first album since signing to Anagram Records last year. It's called 'Reason Why?', and it includes their recent single 'Woman In Disguise'.

BLANCMANGE follow their recent hit 'Waves' with a new single titled 'Blind Vision', issued by London on April 29 — recorded in New York, it features guitarist David Rhodes, a brass section and three girl vocalists. The B-side contains music from the upcoming short film *Duet*, for which the band composed the soundtrack, and the 12-incher has an extra track from the movie.

ELTON JOHN'S first single of 1983, issued by Rocket this weekend, is 'That's Why They Call It The Blues' — it features his regular band of Davey Johnstone, Dee Murray and Nigel Olsson, with Stevie Wonder guesting on harmonica. The B-side is a piano rave-up called 'Choc Ice Goes Mental'. The sleeve has an embossed metallic musical note on the front.

INDEEP (left) and IMAGINATION

● Top Japanese rock band **Bow Wow,** one of the successes of last year's Reading Festival, have their debut UK album 'Warning From Stardust' issued on May 6 by Heavy Metal Worldwide (distributed by Polygram). Not only is it their first release outside Japan, but it's also their first production sung in English.

● **Powerlines** release their third single this week on North London label PLR Records. It is 'Your The Girl', and it comes in both 7" and 12".

● Three-piece outfit **The Opposition,** currently supporting Steve Hackett on his UK tour, have their debut single 'My Room Is White' issued by Charisma this weekend. Their album 'Intimacy' follows on May 13.

● **Marshall Crenshaw,** now signed to Warner Brothers, has his first UK single 'Somethings Gonna Happen' reissued by Albion Records this week. From the same label comes a new single by former Soft Boys linchpin **Robyn Hitchcock,** titled 'Nightride To Trinidad' and available only as a 12-inch disco mix. Albion also release 'The Dolphin Song', the debut single from new London five-piece **The Strand.**

HEEP GET BOLDER

URIAH HEEP release their follow-up album to 'Abominog' on Bronze Records on May 20, a ten-track set titled 'Head First' — and it's preceded on May 6 by a new single 'Lonely Nights', also available as a limited edition picture disc. Since recording the LP, bassist Bob Daisley has departed from the line-up to work on Ozzy Osbourne's new album, and he's been replaced by the return of former member Trevor Bolder, who left Heep in 1981 to join Wishbone Ash. They'll be playing a series of UK dates in the autumn but, prior to this, they're likely to appear in a major summer festival.

● **Witchfynde,** whose first LP and single 'Give 'Em Hell' both reached No.1 in the indie charts in 1980, have signed a two-year deal with Expulsion Records. Now featuring new front man Luther Beltz, they're currently completing a new album called 'Cloak And Dagger' for late May release, and they'll be touring at that time to promote it.

● London Records have signed new group **Seona Dancing** — so new, in fact, that they haven't played a single gig yet. Their debut single 'More To Lose', produced by Mike Thorne, is released on April 29 in both 7" and 12".

● **Maximum Joy,** formerly with Y Records, have signed to the Garage label founded by former Mo-dettes manager Bob Black. Their new single 'Why Can't We Live Together', featuring new singer Peta, is out this week — coupled with 'Man Of Tribes' with previous vocalist Janine. Garage is marketed and distributed by Stiff.

● A 12-inch mini-LP by **The Decorators** titled 'Rebel Songs', comprising six original compositions, is released this week by Red Flame (through Rough Trade and The Cartel) with a suggested retail price of £2.99. The band are lining up a series of UK dates to promote it.

RECORD NEWS EXTRA ON PAGE 32

HEAD MUSIC PRESENTS
THE GUN CLUB
THE SISTERS OF MERCY
Joolz
new model army
SEX BEAT
LYCEUM STRAND WC2
SUNDAY 24th APRIL at 7.30
TICKETS £3.50 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715
LONDON THEATRE BOOKINGS, TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245;
KEITH PROWSE, TEL: 836 2184; ALBEMARLE, TEL: 283 9261; STARGREEN, TEL: 437 5282;
ROCK ON RECORDS; ROUGH TRADE RECORDS, THE CAGE (GEAR MARKET) KINGS RD., OR £3.50 ON NIGHT

HEAD MUSIC PRESENTS
BO DIDDLEY
THE PIRATES
king kurt
GUANABATZ
LYCEUM STRAND WC2
SUNDAY 1st MAY at 7·30
TICKETS £3.50 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715
LONDON THEATRE BOOKINGS, TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245;
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IN ASSOCIATION WITH British Caledonian Airways
THE LONDON BLUES FESTIVAL '83
BUDDY GUY
JUNIOR WELLS
blues band
JOHN LEE HOOKER
AND HIS BAND
ALBERT KING
BLUES BAND
HAMMERSMITH ODEON
QUEEN CAROLINE ST., W6
SAT/SUN 21st/22nd MAY at 7·30
TICKETS £7.50, £6.00, £4.50 (INC. VAT)
ADVANCE THEATRE BOX OFFICE, TEL 748 4081
LONDON THEATRE BOOKINGS, TEL: 439 3371;
PREMIER BOX OFFICE, TEL: 240 2245;
KEITH PROWSE, TEL: 836 2184; ALBEMARLE, TEL: 283 9261;
STARGREEN, TEL: 437 5282; OR ON NIGHT

P.L.P. Present
JIMMY CLIFF
plus support
Fri. 29th/Sat. 30th April 8pm
DOMINION THEATRE
tkts £6/£5.50 from Theatre Box Office, Tottenham Court Rd.,
tel. 01 580 9562 and usual agents
Sun. 1st May 7.30pm
BIRMINGHAM ODEON
tkts £5/£4.50 from Box Office, New St. tel. 021 643 6101

MCP by arrangement with SANCTUARY MUSIC presents
IRON MAIDEN
+ Guests GRAND PRIX
ODEON THEATRE, HAMMERSMITH
THURS 26th/FRI 27th/SAT 28th MAY 7.30 p.m. SOLD OUT
BY DEMAND EXTRA SHOW
WED MAY 25th 7.30 p.m. TICKETS ON SALE NOW
Tickets £4.50, £4.00, £3.50 Available from B/O Tel: 01 748 4081

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1958 1983

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MAIN SQUEEZE
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Plus Support & Jerry Floyd

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Plus Benzine & Jerry Floyd

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London Debut Of
GENE OCTOBER
Plus Me & Jerry Floyd

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Anniversary Appearance By
BRIAN KNIGHT'S BLUES BY SIX
With Special Guest Musicians
Plus Support & Jerry Floyd

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THE ORIGINAL UK SUBS
Plus Guests & Nick Henbrey

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THE DAVE KELLY BAND
Plus The Sammy Mitchell Band & D.J. Jerry Floyd

Wednesday 27th April (Adm £3.50)
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Plus Very Special Guests & Jerry Floyd

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Wednesday 20th April	S.P.K. U.T. THE BIG COMBO	£2.50*
Thursday 21st April	MARCH VIOLETS GENE LOVES JEZEBEL CASE	£2.50*
Friday 22nd April	The Brixton Festival Committee Presents AMAZULU, ABERCUSH, KING SOUND & THE ISRAELITES	£2.50*
Saturday 23rd April	FLAG OF CONVENIENCE PUNILUX THE THREE JOHNS	£3.00
Monday 25th April	COME NATURAL + Support	£2.50*
Tuesday 26th April	BO DIDDLEY + THE NIGHTINGALES	£4.00
Thursday 28th April	THE ADICTS + ATILA THE STOCKBROKER + THE NEWTOWN NEUROTICS	£2.50
	COMING SOON	
29th April	THE MONOCHROME SET + THE FRANK CHICKENS and Surprise Guests	£3.00
30th April	CARMEL + LAUREL & HARDY	£3.00
5th May	THE CHI — LITES	
13th May	HUNTERS & COLLECTORS	£3.50

All Gigs marked * ½ price to Ace Cardholders.

Tickets on Sale Now — at Red Records - Premier Box Office, London Theatre Bookings - Rough Trade - The Cage in the gear Market (Punk Gigs only) — Kings Road — ALL SHOWS DOORS 7.30 pm

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TEL. 485 9006 CAMDEN TOWN

ELECTRIC BALLROOM

THE BIRTHDAY PARTY + S.P.K.

Tues 26th APRIL

ADM £3.00 ALL SHOWS

DOOR 8 P.M.

SAT 14th MAY — THE HIGSON'S + THE FARMER'S BOY'S + Serious Drinking + Popular Voice

SAT 21st MAY — THE FALL + support

SAT 11th JUNE — SHRIEKBACK + JAH WOBBLE (The Invaders of the Heart)

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Orchestral Manoeuvres in the Dark

PLUS THE Modern Twins

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MON, TUES, 9TH & 10TH MAY 8.00 P.M.
TICKETS £5.00 £4.50 £4.00
Available from B/O Tel: 01 748 4081 & Usual Agents

HAMMERSMITH PALAIS

DEREK BLOCK in association with CAPITAL RADIO presents

the belle stars

ROMAN HOLLIDAY

DEKKA DANSE

SUNDAY 1st MAY 7.30pm

ALL TICKETS £3.50
AVAILABLE IN ADVANCE FROM BOX OFFICE (01-748 2812)
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Charity Night

THE CHI-LITES

(All Original Members From The U.S.A.)
+Special guest band
CHI-LITES HITS INCLUDE:-
'Have You Seen Her', 'Too Good To Be Forgotten', 'Oh Girl', 'Homely Girl', 'It's Time For Love' etc
TICKETS ON SALE NOW £4.00
SEND S.A.E. Cheques Or P/O's. *Bar Extension Until Midnight.

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THREE BLACK NIGHTS OF LITTLE BLACK BITES
featuring

MARC and The Mambas

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8pm
TICKETS £5.00 £4.50 Available from Box Office and usual agents

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KINGS HEAD

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Wednesday 20th April £1.00
BASIL'S BALLS UP BAND
Thursday 21st April £1.50
LITTLE SISTER
Friday 22nd April £1.50
THE 45's
Saturday 23rd April £1.50
RED BEANS AND RICE
Sunday 24th April £1.50
SAMMY MITCHELL BLUES BAND
Monday 25th April £1.50
THE EXCEPTIONS
Tuesday 26th April £1.50
JOHNNY G

Metro

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Sunday 1st May £2.50 Adv £3.00 Door
THE RESPOND POSSE Starring
TRACIE
THE QUESTIONS
and Guests

Sunday 8th May £2.50 Adv £3.00 Door
Rock Extravaganza
SPIDER
RAVEN
and Special Guests

Monday 30th May £3.00 Tickets
MAGNUM

Saturday 4th June £3.00 Adv £3.50 Door
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Tickets available from Box Office, Piccadilly Records & Paperchase Manchester B.F.

MCD presents

A FLOCK OF SEAGULLS

Plus Special Guests
DEKKA DANCE THE FLAG

ODEON THEATRE, HAMMERSMITH
TUESDAY 26th APRIL 7.30 p.m.
Tickets All £3.50, Available from B/O Tel: 01-748 4081
Albemarle Keith Prowse, Premier and LTB.

FLICKS

Kent Road, Dartford, Kent

Thursday 21st April — **KING**

Thursday 28th April — **ROMAN HOLLIDAY**

Admission £2.00 before 10.00 p.m.

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Live On Stage
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TRACIE
Vaughn Toulouse
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Tickets in advance from Box Office £2.50

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Drinks 50p all night!

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£5 Boys
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"NOTHING BUT A PARTY"
Sounds of the swinging 60s
£3

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Friday night at Le Beat Route with Steve Dean Carlo

EVERY SAT. is NEW YEAR'S EVE!
Drinks 50p with Free Bubbly at midnight!
Plus live cabaret!
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May 6/7th 1983

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RIP RIG + PANIC

MARTHA AND THE MUFFINS

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ALL TICKETS £3.50
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ROGER CHAPMAN and THE SHORTLIST + SPECIAL GUESTS

Thursday 21st April 8pm
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Sunday 24th April £1.00
NANTUCK FIVE
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A POPULAR HISTORY OF SIGNS
+ To The Finland Station
Tuesday 26th April £1.00
DAGA BAND
+ Support
Wednesday 27th April £1.00
OBJET D'ART
+ Dreamers Go Sound

Real Ale Served 7.30 - 11.00 p.m.

FINAL SOLUTION PRESENT

SPEAR OF DESTINY

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GENE LOVES JEZABEL

7.30PM, THURS, MAY 5TH, LYCEUM, STRAND, WC2
ADVANCE TICKETS £3.50 FROM THE LYCEUM BOX OFFICE 836 3715, LONDON THEATRE BOOKINGS 439 3371, PREMIER BOX OFFICE 240 2245, KEITH PROWSE 836 2184, ALBEMARLE 283 9261, STARGREEN 437 5282, ROUGH TRADE, ROCK ON & THE CAGE (GEAR MARKET) OR ON THE NIGHT

8.00PM, FRI, MAY 6TH, TOP RANK SUITE, WEST ST, BRIGHTON
ADVANCE TICKETS £3.00 FROM THE BOX OFFICE 25895, VIRGIN RECORDS 28167, SUBWAY 28616, ROUND RECORDS 25440, ROUNDER RECORDS BURGESS HILL 2235, RECORD CENTRE WORTHING 203529 & CLOAKES CRAWLEY 25135
SUPPORT ACTS IN BRIGHTON ARE KOWALSKI & ATTACCO DECENTE

thursday 21st

Aberdeen Fusion Ballroom: **APB**
Aberdeen His Majesty's Theatre: **Spandau Ballet**
Bannockburn The Tamdhu: **The Fixx**
Birmingham Barrel Organ: **Orphan**
Birmingham Golden Eagle: **Here & Now**
Birmingham Snobs: **Second Image**
Bradford Manhatten Club: **Tiger Milk**
Bradford Palm Cove Club: **Urban Dogs/The Negative**
Brentwood Hermit Club: **Dead Man's Shadow**
Brighton New Regent: **One Way System/The Varukers**
Bristol Dingwalls: **Spear Of Destiny**
Cardiff Great Western Hotel: **Harfoot Brothers**
Chesterfield Star Club: **Our Pete & The Wage Slips/Jumping Jeannie & the 4½ Garden Gnomes**
Cotishall No. 1 Club: **The Nashville Teens**
Coventry General Wolfe: **Crown Of Thorns/Attrition**
Croydon The Cartoon: **Laslo & The Leopards**
Dartford Flicks: **King**
Derby The Olde Avesbury: **Vin Garbutt**
Eastcote Bottom Line: **25th Street**
Edinburgh Nite Club: **Pendragon**
Falmouth Green Lawns Hotel: **George Melly & The Feetwarmers**
Farnworth Blighty's: **Jerry Lee Lewis**
Gateshead Honeysuckle: **Junco Partners**
Glasgow Night Moves: **Morrissey Mullen**
Gloucester Leisure Centre: **Leo Sayer**
Gt. Yarmouth Big Apple: **Airbridge**
Guildford Wooden Bridge: **Tony McPhee Band**
Hanley Victoria Hall: **Fastway**
Hemel Hempstead Cellar Rock Club: **I.Q.**
Henley-on-Thames Five Horseshoes Hotel: **Protocol**
High Wycombe Nag's Head: **Cuckoo Patrol**
Hull Dingwalls: **John Martyn**
Kingston Polytechnic: **The Questions/Tracie/Vaughn Toulouse**
Liverpool Dingwalls: **The Fire**
Liverpool The Mayflower: **The Rivals**
Liverpool Warehouse: **Last Chance For Show Dance**
London Barnes Bulls Head: **Don Rendell/Bill Le Sage**
London Battersea The Latchmere: **Duffo**
London Brentford Red Lion: **Chuck Farley**
London Brixton Old White Horse: **Will Evans/Stuart Brown/Tebi Lipire/Dudu Pukwana**
London Brixton The Ace: **March Violets/Ritual/Gene Loves Jezebel**
London Brixton The Fridge: **The Challengers/Garage**
London Camden Dingwalls: **The Jumpin' Jive Band/The Chevalier Brothers**
London Camden Dublin Castle: **The Poorboys**
London Camden Musicians Collective: **The Legendary Champions**
London Catford Black Horse: **The Wild Eagles**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Chelsea Carlos & Johnny's: **Jan Ince**
London Covent Garden Rock Garden: **The London Cowboys**
London Covent Garden Seven Dials: **Mike Westbrook Brass Band**
London Covent Garden The Canteen: **Will Gaines Jazz Tap Contest**
London Crouch End King's Head: **The Time Dance/Bonsai Forest**
London Fulham Greyhound (Benefit): **Captain Sensible with Dolly Mixture/Benjamin Zephaniah/A Popular History Of Signs**
London Fulham King's Head: **Little Sister**
London Greenwich The Mitre: **Staggering Monkeys/Blind Date**
London Hampstead UCS Theatre: **Eddie 'Lockjaw' Davis/Brian Dee Trio**
London Harlesden Ye Olde Crown: **The Reactors**
London Islington Hope & Anchor: **The Ramblers**
London Kensington Commonwealth Institute: **Nova Express / T-Bone Wilson**
London Kensington De Villiers Bar: **Gold Dust Twins**
London Knightsbridge Pizza on the Park: **Fred Hunt & Stan Greig (until Saturday)**
London Lee Green Old Tiger's Head: **Dumpy's Rusty Nuts**
London Marquee Club: **Mainsqueeze**
London N.7 The Favourite: **Jan Ponsford Quintet with Jim Dvorak**
London N.W. 2 Hogs Grunt: **Free Hand**
London Oxford St. 100 Club: **Conflict/The Sears/Icons Of Filth**
London Putney Half Moon: **The Hollywood Killers**
London Rotherhithe Prince of Orange: **Bill Brunskill Band**
London Royal Albert Hall: **James Last Orchestra**
London Shepherds Bush The Bush Hotel: **Lip Service/Pat Condell/The Joeys/The Hooha's**
London Soho Pizza Express: **Betty Smith/Eddie Thompson Trio**
London Stockwell The Plough: **Hershey & The 12 Bars**
London Stoke Newington Pegasus: **Hank Wangford Band**
London Strand Lyceum Ballroom: **Forrest**
London The Mall ICA Theatre: **Arema/Laurel & Hardy/One Blood**
London Tottenham-Court Road Dominion Theatre: **Roger Chapman & The Shortlist**
London Waterloo Royal Victoria: **Freddy's Feetwarmers**
London Willesden Spotted Dog: **The Directors**
London Woolwich Tramshed: **Ghost/The Jive Marines**
London W.1 (Dean St) Gossips: **Fourteen Karat Soul/Gaz's Rebel Blues Rockers**
London W.1 (Gt. Portland St) The Albany: **Room 13**
London W.C.1 New Merlin's Cave: **Juice On The Loose**
Manchester Band On The Wall: **Barbara Thompson's Paraphernalia**
Manchester Hacienda Club: **Klaus Schulze**
Manchester Savilles: **James**
Margate Winter Gardens: **Incantation**
Newcastle City Hall: **Steve Hackett**
Newcastle Dingwalls: **King Sounds & The Israelites**
Newcastle (Wallsend) Buddle Arts Centre: **East Side Torpedoes**
Norwich Gala Ballroom: **Gun Club**
Nottingham Hearty Good Fellow: **Colin Staples Breadline/Ray Gunn & The Lasers**
Nottingham Theatre Royal: **London Wainwright III**
Oxford New Theatre: **The Enid**
Oxford Pennyfarthing: **The Vetos**
Penzance Regent Hotel: **The Recessions**
Portsmouth Guildhall: **Joan Armatrading**
Portsmouth Polytechnic: **The Swinging Laurels**
Rayleigh Crocs: **Flag Of Covenience**
Reading Target Club: **Larry Miller Band**
Redruth Parc Vean Hotel: **New Jubilee Band**
Sheffield Dingwalls: **Vision**
Sheffield The Hanover: **Vincent Tate & The Innocents/The Fighting Tikkas**
Sunderland Hero's: **The Cuban Unit**
Walsall Wheatsheaf Blues Club: **The D.T.'s**
Watford Verulam Arms: **Clientelle**
Wokingham Angie's: **False Idols**
Wolverhampton The Woodhayes: **Sub Zero**

friday 22nd

Barnstaple Queens Hall: **Incantation**
Barrow Civic Hall: **Sad Cafe**
Basildon Roundacre: **The Newtown Neurotics/Attila The Stockbroker**
Bath Moles Club: **The Sinatras**
Birmingham Carlton Ballroom: **Weapon Of Peace**
Birmingham Fighting Cocks: **P.P. & The Pungent Smells/Dying Cult**
Birmingham Odeon: **Fastway/Rock Goddess**
Blackburn YMCA: **The Partecs**
Bournemouth Winter Gardens: **Joan Armatrading**
Bradford Caesars: **Big Country**
Bradford The Melbourne: **Winter Quarters**
Bradford University: **The Skeletal Family/Monkey On A Rope/V.C.O./John Peel**
Bridgwater Arts Centre: **Tom Robinson Band**
Brigton Top Rank: **Forrest**
Bristol Dingwalls: **The Inmates**
Bury Youth Centre: **Nagamatzu**
Bury St. Edmunds Rougham Moat Farm: **Thandoy/Tibetan Ukranian Mountain Troupe/The Wystic Mankers/Artful Dodgers, etc.**
Carlisle Creeps Club: **Chasar**
Chelmsford Chelmer Institute: **Invasion/Living In Texas/Total Strangers**
Coventry General Wolfe: **Here & Now/Dogs Go Woof**
Coventry Ryton Bridge: **Streetlite**
Croydon The Cartoon: **The Zodiacs**
Dover The Louis Armstrong: **4 Minute Warning**
Dudley J.B.'s Club: **The Killjoys**
Edinburgh Playhouse Theatre: **Spandau Ballet**
Feltham Football Club: **True Life Confessions**
Glasgow Night Moves: **The Fixx/The Wee Cherubs**
Glasgow The Venue: **Glasgow**
Grangemouth New Imperial: **Pendragon**
Gt. Yarmouth Big Apple: **Tutch**
Harrow The Roxborough: **Dream Cycle 7**
Hastings Rumours Club: **Short Stories/The Liquorice Allsorts**
Hatfield Forum Theatre: **Klaus Schulze**
Hull Dingwalls: **Moscow**
Hull Ferens Art Gallery: **Tiger Milk**
Kendal Brewery Arts Centre: **Dave Swarbrick & Simon Nicol**
Lancaster University: **A Flock Of Seagulls**
Leicester De Montfort Hall: **Leo Sayer**
Liverpool Dingwalls: **Morrissey Mullen**
Liverpool Warehouse: **The Box**
London Acton King's Head: **Paz**
London Barnes Bulls Head: **Don Weller/Bryan Spring Band**
London Brentford Red Lion: **G.B. Blues Company with Root Jackson**
London Brixton Frontline Theatre: **The Stingrays/The Hi-Beats**
London Brixton Old White Horse: **Lip Service/Pat Condell/The Joeys/Hooha's**
London Brixton The Ace: **Flag Of Convenience/Punilux**
London Brixton The Fridge: **Fourteen Karat Soul/Gaz's Rebel Blues Rockers**
London Camden Dingwalls: **Roddy Radiation & The Tearjerkers/Popsicle**
London Camden Dublin Castle: **Doctor K's Blues Band**
London Camden Southampton Arms: **Jellyroll Blues Band**
London Covent Garden The Canteen: **The Chevalier Brothers**
London Farringdon The Metropolitan: **Mick Hobbs/Sandhya/Patricia Bardi**
London Fulham Golden Lion: **The Snorkells**
London Fulham Greyhound (benefit): **Hazel O'Connor with The Nightingales/Kevin Hewick/To The Finland Station**
London Fulham King's Head: **The 45's**
London Greenwich The Mitre: **T.34/Zurich II**
London Hackney Chats Palace: **Floyd Lloyd/Sweet Distortion/Ras Keith Drummond**
London Hammersmith Clarendon Hotel: **The Escalators/Guana Batz**
London Herne Hill Half Moon: **Lost Marble/Del & The Johnnies**
London Islington Hope & Anchor: **The El Trains**
London Kensington Commonwealth Institute: **Breakfast Band / Frederick Williams**
London Kentish Town The Falcon: **Dix-Six Band**
London Marquee Club: **Solstice/Omega**
London N.W.2 Grosvenor Rooms: **George Moody/The Country Squires**
London N.W.2 Hogs Grunt: **Combo Passe**
London Oxford St. 100 Club: **Dudu Pukwana's Zila**
London Peckham Newlands Tavern: **Tokyo**
London Plumstead Prince Rupert: **The Reactors**
London Putney Half Moon: **Hank Wangford Band**
London Rotherhithe Prince of Orange: **Original East Side Stompers**
London Royal Albert Hall: **James Last Orchestra**
London Soho Pizza Express: **Mike Pyne Quintet**
London Stockwell The Plough: **Southside**
London Stoke Newington Pegasus: **Juice On The Loose**
London Strand The Dixiestrand: **Max Collie Rhythm Aces**
London The Mall ICA Theatre: **Phil Jones/Personal Column/Freeze Frame**
London Tottenham Court Rd. Dominion Theatre: **Modern Jazz Quartet**
London Tower Bridge Rd. The Copper: **Heartwave/Trouble And Blues**
London West Hampstead Moonlight Club: **The Blow Monkeys/Flamenco Sketches/Repto Sexuals**
London Woolwich Clockhouse Community Centre: **Benjamin Zephaniah/Jenny Lecoat/Controlled Attack/Gladys McGee/Patric Dream**
London Woolwich Thames Polytechnic: **Vex**
London W.C.1 New Merlin's Cave: **Twelfth Night**
Manchester Apollo Theatre: **Steve Hackett**
Manchester Band On The Wall: **Assignment**
Mansfield Leisure Centre: **John Martyn**
Newcastle Dingwalls: **Gun Club**
Newcastle The Red House: **The Outer Limits**
Newton Abbott Seale Hayne College: **The Gymslips/Dolly Mixture**
Norwich White's Club: **Horizontal Brian**
Nottingham Asylum: **Jackie Leven**
Oxford Pennyfarthing: **Wildfire**
Penzance Winston's Wine Bar: **Kris Gayle & Trio**
Poole Arts Centre: **Orchestral Manoeuvres In The Dark**
Sheffield Dingwalls: **Limelight**
Southampton Kingsland Hall: **The Mosquitos**
Stafford North Staffs Polytechnic: **Dave Kelly Band**
Stafford Riverside Centre: **Saracen**
Sunderland Polytechnic: **Big Country**
Torquay Pavilion: **Spear Of Destiny**
Torquay 400 Ballroom: **The Swinging Laurels**
Whitley Bay Starlight Rooms: **East Side Torpedoes**
Wokingham Angie's: **The Vetos**
Wolverhampton Polytechnic: **The Questions/Tracie/Vaughn Toulouse**

saturday 23rd

Aberdeen Valhalla: **Mr. Chives Swinging Herbs**
Aylesbury Friars: **John Martyn**
Barrow The Haven Inn: **The Luddites/Quel Damage**
Bath The Academy: **Kabbala**
Birmingham Fighting Cocks: **The Photos/Design**
Bishops Stortford Half Moon: **Gothique**
Bolton Sports Centre: **Sad Cafe**
Bracknell South Hill Park Arts Centre: **Spredthick**
Brighton The Centre: **Orchestral Manoeuvres In The Dark**
Brighton Zap Club: **Richard Strange/Andy De La Tour**
Bristol Dingwalls: **The Swinging Laurels**
Cambridge Sea Cadet Hall: **13th Chime/Pure Thought/Voodoo Child**
Cardiff St. David's Hall: **Incantation**
Chesterfield Top Rank: **Bingo Reg & The Screaming Jeannies/Stuttering Jack & The Heart Attacks**
Chorley Joiners Arms: **Hybrid**
Colne Francs: **Crown Of Thorns**
Coventry Apollo Theatre: **Leo Sayer**
Coventry General Wolfe: **Ricky Cool**
Croydon The Cartoon: **Little Sister**
Dover YMCA: **Veins Of Death**
Dudley J.B.'s Club: **The Bottles**
Edinburgh Playhouse Theatre: **Steve Hackett**
Gateshead The Ravenshill: **Uproar/The Danglers**
Glasgow Apollo Theatre: **Spandau Ballet**
Glasgow Strathclyde University: **Big Country**
Gt. Yarmouth Big Apple: **Tutch**
Hanley The Place: **Metropolis**
Hastings Rumours Club: **Solstice/Ulysses**
Herne Bay Pier Hotel: **T.S.B.**
Hexham Queens Hall: **East Side Torpedoes**
High Wycombe Nag's Head: **Spiteful Child**
Hull Dingwalls: **Morrissey Mullen**
Huntingdon Lord Protector: **Trux**
Ipswich Manor Ballroom: **Nagamatzu**
Kendal Brewery Arts Centre: **Chris Barber Band**
Kinghorn Cuinzie Neuk: **Chasar**
Leeds Fforde Green Hotel: **Saracen**
Leeds The Packhorse: **Silent Routine**
Leicester University: **The Questions/Tracie/Vaughn Toulouse**
Leven Gold Club doubling Wishaw Heathery Bar: **Pendragon**
Leysdown Stage Three: **Second Image**
Liverpool Dingwalls: **Limelight**
Liverpool Royal Court Theatre: **A Flock Of Seagulls**
Liverpool Tom Hall's Tavern: **High Level Ranters**
Liverpool Warehouse: **The Reverb Brothers/The Fire**
London Brentford Red Lion: **Fast Buck**
London Brixton The Ace: **Amazulu/Abacush/King Sounds & The Israelites**
London Brixton The Fridge: **Fourteen Karat Soul/Gaz's Rebel Blues Rockers**
London Camden Carnarvon Castle: **Limehouse**
London Camden Dingwalls: **The Cobras/Campfabulous**
London Camden Dublin Castle: **The Zodiacs/The Chiswick Flyovers**
London Camden Musicians Collective: **Tiger Milk**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Chelsea Carlos & Johnny's: **Shazam**
London Covent Garden The Canteen: **The Breakfast Band**
London Deptford The Crypt: **Dave Kelly Band**
London Finsbury Park The Other Club: **Dance On A Telephone**
London Fulham Golden Lion: **Jackie Lynton Band**
London Fulham Greyhound: **Only After Dark/The Blood Oranges**
London Fulham King's Head: **Red Beans & Rice**
London Greenwich The Mitre: **Southern Comfort/English Accents/The Grip**
London Hammersmith Clarendon Hotel: **The Frantix/The Shillelagh Sisters**
London Hammersmith Odeon: **Fastway/Rock Goddess**
London Herne Hill Half Moon: **Eleanor Rigby/The Grave**
London Islington Hope & Anchor: **The Barracudas**
London Kentish Town Bull & Gate: **Hank Wangford Band**
London Kings Cross The Scala Club: **Blood And Roses/Brigandage/Dave Vanian/Carcrash International**
London Leicester Square Centre Charles Peguy: **Harry Beckett**
London Marquee Club: **Gene October**
London N.W.2 Hogs Grunt: **Rio & The Robots**
London N.W.2 The Cricklewood: **Lip Service/Pat Condell/The Joeys/Hooha's**
London Oxford St. 100 Club: **Digby Fairweather & Eggy Ley Quintet**
London Putney Half Moon: **Juice On The Loose**
London Putney Star & Garter: **Little Stevie Smith/Mick Clarke**
London Regents Park Cecil Sharp House: **Roy Bailey**
London Rotherhithe Prince of Orange: **Malc Murphy's Storyville Stompers**
London Soho Pizza Express: **Stan Robinson Quartet**
London Stockwell Old Queen's Head: **Talkover/Makka**
London Stockwell The Plough: **Ian Ballantyne & Kenny Shaw**
London Stoke Newington Pegasus: **Big Chief**
London The Mall ICA Theatre: **Syncopation/52nd Street/The D-Notes**
London Tottenham The Spurs: **The Reactors**
London Tottenham Court Rd. Dominion Theatre: **Modern Jazz Quartet**
London Tottenham Court Rd. The Roebuck: **Bob Cobbing/Clive Fencott/Mark Miwurdz/Chris Cardale/Games To Avoid**
London University: **The Gymslips**
London Wapping B2 Gallery: **Benjamin Zephaniah/Attila The Stockbroker/Little Dave/Joolz/Seething Wells/Little Brother**
London Wembley Arena: **Joni Mitchell**
London Woolwich Thames Polytechnic: **The Alarm/Sexagisma**
London W.1 (Bond St) Embassy Club: **Menage A Trois**
London W.C.1 New Merlin's Cave: **The Blueberries**
Manchester Band On The Wall: **Gaz/The Groovers/Juke**
Manchester The Gallery: **Ik**
Norwich White's Club: **Airbridge**
Nottingham Union Rowing Club: **G.B.H./Rabid**
Oxford Pennyfarthing: **Chinatown**
Portsmouth Polytechnic: **G.B. Blues Company with Root Jackson**
Reading Hexagon Theatre (lunchtime): **Sam Stephens, Ann Lennox-Martin & Friends**
Retford Porterhouse: **Stampede/Black Rose**
Salisbury St. Edmunds Art Centre: **Tom Robinson Band**
Sandwich Pfizers Club: **The Nashville Teens**
Sheffield Dingwalls: **Gun Club**
Sheffield The Hanover: **A Bohemian Situation**
Sheffield The Leadmill: **Vendino Pact**
Southampton Joiners Arms: **The Mosquitos**
Southampton (Shirley) The Crown: **Unicorn**
Swindon Prospect Working Mens Club: **Dolly Mixture**
Tonypandy Naval Club: **Dumpy's Rusty Nuts**
Torrington The Plough: **George Melly & The Feetwarmers**
Uley Prema Project: **Lol Coxhill**
Whitley Bay Esplanade Club: **Total Chaos/The End**
Wishaw Crown Hotel (lunchtime): **The Pests**
Wokingham Angie's: **John Spencer Band**

CONTINUES OVER

BO POPS IN AGAIN

nationwide GIG GUIDE

Weller's package, Belle Stars

AFTER last week's bumper batch of 12 major tours opening, you won't be surprised to learn that very few newcomers are setting out this week. A glance at the listings will show that the circuit is already well cluttered — in fact, despite the absence of new tours, the aggregate number of gigs is actually more than last week.

Arguably the most intriguing attraction to hit the road is the package of acts from Paul Weller's Respond Records, featuring THE QUESTIONS, TRACIE and VAUGHN TOULOUSE. They'll be in action at Kingston (Thursday), Wolverhampton (Friday), Leicester (Saturday), Derby (Monday), London Digwalls (Tuesday) and Loughborough (Wednesday). And who's to say that Mr. Weller himself won't be in attendance at one, if not all, of them?

Following their recent chart successes, it was only to be expected that THE BELLE STARS would play a string of concerts, though their itinerary has proved to be much shorter than their admirers would have liked — but you can catch them this week at Manchester (Monday), Newcastle (Tuesday) and Glasgow (Wednesday) . . . And the near-legendary BO DIDDLEY is back again for the second time this year — on this occasion, concentrating principally on London venues, and kicking off at The Ace in Brixton on Tuesday.

Those are all the new tours we can offer you, but there are a number of special events in London to bring to your attention, starting with a rare one-off by ROGER CHAPMAN & SHORTLIST at the Dominion on Thursday. The so-called ALTERNATIVE POETRY OLYMPICS are at the B2 Gallery on Saturday — and THE BIRTHDAY PARTY re-open the Electric Ballroom on Tuesday, playing their farewell gig before setting off for Australia. And it's a great week for jazz freaks, with the MODERN JAZZ QUARTET at the Dominion on Friday and Saturday, and MILES DAVIS playing the first of two nights at Hammersmith Odeon on Wednesday.

The Marquee Club continues its 25th anniversary celebrations, and among this week's highlights are gigs by GENE OCTOBER (Saturday), BRIAN KNIGHT'S BLUES BY SIX plus some very special guests (Sunday) and the ORIGINAL UK SUBS (Monday). Last but not least, Mr. Almond blossoms out again with MARC & THE MAMBAS, who begin a three-night stint at London Duke of York's Theatre on Wednesday.

MORE GIG GUIDE

Belles are on their marks (WELL, JENNY IS!)

sunday 24th

Bathgate Kaim Park Hotel: **Pendragon**
Bradford Alhambra Theatre: **The Stylistics**
Bradford Manhatten Club: **Xero**
Brighton Springfield Hotel: **Dave Walters**
Bromley The Northover (lunchtime): **Bill Scott & Ian Ellis**
Cardiff St. David's Hall: **Leo Sayer**
Colchester Embassy Suite: **Forrest**
Croydon The Cartoon: **The London Apaches (lunchtime)/Short Stories (evening)**
Deal Welfare Club: **The Nashville Teens**
Dover The Louis Armstrong: **Snap On Tools**
High Wycombe Nags Head: **The Alligators**
Kettering Kings Arms (lunchtime): **Dave Johnson Jazz Band & Guests**
Lancaster University: **Weapon Of Peace**
Leamington Spa Adult Training Centre: **Third Circle**
Leeds Central Station Hotel (lunchtime): **One O'Clock Jump**
Leeds Haddon Hall: **The Allies**
Leeds Royal Park Hotel (lunchtime) and Central Station Hotel (evening): **Volunteers**
London Battersea Arts Centre (lunchtime): **Bob Taylor's Full Frontal Rhythm Boys**
London Battersea Nags Head: **Jugular Vein**
London Battersea The Latchmere (lunchtime): **Wilma Williams & The Combo**
London Brentford Red Lion: **Fast Buck (lunchtime)/Rodeo (evening)**
London Camden Dublin Castle: **Ruby Turner Band**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Covent Garden Rock Garden: **Orchid Waltz**
London Finsbury Park Sir George Robey: **The Directors**
London Friern Barnet Orange Tree (lunchtime): **Young Jazz**
London Fulham Golden Lion: **Little Sister**
London Fulham Greyhound: **Secret Six**
London Fulham King's Head: **Sam Mitchell Blues Band**
London Hammersmith Clarendon Hotel: **Nantuck Five Show/It's Crispian's 21st**
London Islington Pied Bull: **The Swinging Hoovers**
London Kennington The Cricketers: **25th Street (lunchtime)/Hank Wangford Band (evening)**
London Marquee Club: **Brian Knight's Blues By Six & Guests**
London Marylebone Cockpit Theatre: **Regular Music**
London N.W.2 Hogs Grunt: **Pete Neighbour Band (lunchtime)/Rhythm Force (evening)**
London Oxford St. 100 Club: **Alan Ganley Big Band/Ronnie Scott Quintet/Kenny Wheeler Quintet**
London Putney Half Moon: **Tony McPhee Band**
London Rotherhithe Prince of Orange: **Ken Hyetts Good Vibes Band (lunchtime)/West End Stompers (evening)**
London Soho Pizza Express: **Keith Nichols**
London Stockwell The Plough: **Brendon Hoban's South London Jam**
London Stoke Newington Pegasus: **The Republic**
London Strand Lyceum Ballroom: **The Gun Club/Sisters Of Mercy/New Model Army/Joolz**
London Stratford Green Man (lunchtime): **Radio Radio/Crime Of Passion/Tax Dodge**
London Stratford Theatre Royal: **Tom Robinson Band**
London The Mall ICA Theatre: **Jank Mamba/Verba Verba/Makaton Chat**
London Wembley Arena: **Joni Mitchell**
London Wood Green Brabant Rd. Centre: **Lip Service/Pat Condell/The Joeys/Hooha's**
London W.1 Portman Hotel (lunchtime): **Keith Nichols' Tribute To Fats Waller**
London W.C.1 New Merlin's Cave: **National Gold**
Luton Pink Elephant: **Second Image**
Maidstone Queen's Club: **Shanghai Syncopated Orchestra**
Manchester Apollo Theatre: **A Flock Of Seagulls**
Manchester Royal Exchange: **London Wainwright III**
Newbridge Memorial Hall: **Dumpy's Rusty Nuts**
New Brighton Floral Pavilion: **Sad Cafe**
Newcastle Playhouse Theatre (lunchtime): **East Side Torpedoes**
Newquay Central Hotel: **The Winners**
Northampton Derngate Centre: **John Martyn**
Northampton Old Five Bells: **Wrathchild**
Nottingham Brown's: **Howard Jones**
Nottingham Hearty Good Fellow: **Dawn Trader**
Peterborough Key Theatre (lunchtime): **The Stanzeroes**
Poynton Folk Centre: **Dave Burland/John Hobson & Howard Lees**
Preston Charter Theatre: **Alexei Sayle**
Sheffield The Leadmill: **Indigo Lady**
South Shields Legion Club: **Damian**
Stevenage Bowes Lyon House: **Abrasive Wheels/Chaos UK**
Stevenage Gordon Craig Theatre: **Cilla Black**
Tolworth Recreation Centre: **Push**
Totnes Dartington College: **George Melly & The Feetwarmers**
West Bromwich Coach & Horses: **Born Loser**
Wokingham Angie's: **Juvessance**

monday 25th

Birmingham Odeon: **Orchestral Manoeuvres In The Dark**
Bradford Manhattan Club: **The Dancing Did/The 3 Johns**
Bradford University: **Steve Hackett**
Brighton New Regent: **The Gun Club**
Bristol Dingwalls: **Jhavangelismo Relic**
Broxburn Astor Club: **Pendragon**
Croydon The Cartoon: **Last Gasp**
Derby College: **The Questions/Tracie/Vaughn Toulouse**
Gateshead Dixielanders: **The Syndicate**
Gillingham Beacon Court Tavern: **Dancette**
Greenock Victorian Carriage: **Chasar**
Hull Dingwalls: **Zelga Fleves**
Ilford Cauliflower Hotel: **Original East Side Stompers**
Ipswich Gaumont Theatre: **Jaspar Carrott**
Liverpool Dingwalls: **Bad To The Bone**
London Brentford Red Lion: **The 45's**
London Brixton The Ace: **Come Natural**
London Camden Dingwalls: **TV Personalities/Direct Hits/Doctor & The Medics**
London Camden Dublin Castle: **King Kleary & His Savage Mooses**
London Charing Cross Duke of Buckingham: **The Pokadots**
London Chelsea Carlos & Johnny's: **Big Ancestor**
London Covent Garden The Canteen: **Bob Wheal & His Top Brass/Barbara Jay**
London Fulham Greyhound: **Stategy/RSVP**
London Hammersmith Clarendon Hotel: **A Popular History Of Signs/To The Finland Station**
London Islington Pied Bull: **Holloway Allstars**
London Kensington Witchily's (The Red Box): **Disco Volante/The Other Man**
London Knightsbridge Pizza on the Park: **Pat Smythe & Guests (until Saturday)**
London Marquee Club: **Original UK Subs**
London N.W.2 Hogs Grunt: **Egosigo**
London N.W.2 The Castle: **Wes McGhee & Friends**
London Oxford St. 100 Club: **Stan Tracey Quartet/Art Themen**
London Putney Half Moon: **Tony Capstick**
London Ronnie Scott's Club: **Larry Coryell (for a week)**
London Rotherhithe Prince of Orange: **Frog Island Band**
London Stockwell Old Queen's Head: **Baby 'n' The Monsters**
London Stoke Newington Pegasus: **Limehouse**
London W.1 (Maddox St) Gillray's Bar: **Fred Rickshaw's Hot Goolies**
London W.C.1 New Merlin's Cave: **The 3 Johns/The Orson Family**
Manchester Apollo Theatre: **The Belle Stars**
Manchester Band On The Wall: **Italian Shoes**
Middlesbrough Musicians Collective: **Talk Dark**
Newcastle Corner House Hotel: **Ray Stubbs R & B All Stars**
Nottingham Royal Concert Hall: **A Flock Of Seagulls**
Portsmouth Cumberland Tavern: **The Rapids**
Preston Clouds: **Forrest**
Sheffield City Hall: **Spandau Ballet**
Sheffield Polytechnic: **Spear Of Destiny**
Swinton Bee Hive Hotel: **Rockin Horse**
Washington Sirocco Nightclub: **The Cuban Unit**

tuesday 26th

Ashford Bybrook Tavern: **Skinners Rats**
Arnold Horse & Jockey: **Dave Walters**
Birmingham Odeon: **Orchestral Manoeuvres In The Dark**
Birmingham Powerhouse: **Spear Of Destiny**
Coalville Benson's: **The Swinging Laurels**
Coventry Cathedral: **Klaus Schulze**
Croydon The Cartoon: **Major Setback Band**
Glasgow Henry Afrika's: **Second Image**
Hull Dingwalls: **The Tours**
Ipswich Gaumont Theatre: **Jaspar Carrott**
Kingston The Dolphin: **Seducer**
Leeds Brannigans: **The Dancing Did/Ipso Facto**
Leeds Parkers Wine Bar: **Xero**
Liverpool Dingwalls: **Black Slate**
Liverpool Empire Theatre: **Steve Hackett**
Liverpool Mr. Pickwick's: **Tao Tao Bay Beep**
Liverpool Pyramid Club: **The Brazier Brothers**
Liverpool State Ballroom: **Forrest**
London Battersea The Latchmere: **Popsicle**
London Brentford Red Lion: **Jackie Lynton Band**
London Brixton Old White Horse: **The Papers**
London Brixton The Ace: **Bo Diddley/The Nightingales**
London Camden Dingwalls: **The Questions/Tracie/Vaughn Toulouse**
London Camden Electric Ballroom: **The Birthday Party**
London Canning Town The Balmoral: **The Wrectangles**
London Charing Cross Duke of Buckingham: **Wit Of A Banker**
London Chelsea Carlos & Johnny's: **The Heartbeats**
London Covent Garden The Canteen: **Keith Smith's Hefty Jazz**
London Fulham Golden Lion: **Tunnel Vision**
London Fulham Greyhound: **Broadcast/Ghost**
London Fulham King's Head: **Johnny G**
London Greenwich The Mitre: **I.Q./The Directors**
London Hammersmith Clarendon Hotel: **Dagaband**
London Hammersmith Odeon: **A Flock Of Seagulls**
London Hornsey King's Head: **Main Avenue Jazzband**
London Islington Hope & Anchor: **Agent Orange**
London Islingtom Pied Bull: **Eastern Alliance**
London Marquee Club: **Dave Kelly Band**
London N.W.2 Hogs Grunt: **The Feelers**
London Oxford St. 100 Club: **Brigandage/Action Pact**
London Putney Half Moon: **The Breakfast Band**
London Rotherhithe Prince of Orange: **Don Rendell/Dave Suttle Band**
London Soho Pizza Express: **All-Star Jazzband**
London Strand The Dixiestrand: **Digby Fairweather**
London West Hampstead Moonlight Club: **John Mizarolli/Hack Hack**
London Woolwich Tramshed: **Dancing Corners/Flying Colours**
London W.1 (Jermyn St) Maunkberrys: **Richard Green & The Next Step**
London W.C.1 New Merlin's Cave: **Insight**
Maidenhead Skindles: **Alvin Stardust**
Manchester Band On The Wall: **Tony McPhee Band**
Newcastle City Hall: **The Belle Stars**
Newcastle Corner House Hotel: **Willie Payne Quintet**
Newcastle Dingwalls: **Uproar/Anti-Social/External Menace**
Northampton Derngate Centre: **Ben Vereen**
Nottingham Royal Concert Hall: **Spandau Ballet**
Nottingham The Manor: **Morrissey Mullen**
Reading Fives Bar: **The Seychelles**
Sheffield The Hanover: **Bob Gilpin's Inheritance**
Swindon Brunel Rooms: **The Fixx**
West Bromwich Four Ways: **Sub Zero**
Windsor Arts Centre: **English Rogues**
Wolverhampton Arches: **From Eden**
York University: **Tom Robinson Band**

wednesday 27th

Aberdeen Valhalla: **The Grip**
Birmingham Railway Hotel: **Born Loser**
Birmingham The Grapes: **East Orange/Model Mania**
Birmingham The Mermaid: **Hanoi Rocks**
Blackburn King George's Hall: **Incantation**
Bradford University: **The Swinging Laurels**
Bristol Colston Hall: **Steve Hackett**
Bristol Dingwalls: **Weapon Of Peace**
Cardiff St. David's Hall: **Alvin Stardust**
Chippenham Goldiggers: **John Martyn**
Coalville Miners Welfare Club: **Cosmotheka/Dave Walters**
Coventry Polytechnic: **Spear Of Destiny**
Croydon The Cartoon: **Bromley Blues Band**
Edinburgh Playhouse Theatre: **Orchestral Manoeuvres In The Dark**
Glasgow Henry Afrika's: **Second Image**
Glasgow Tiffany's: **The Belle Stars**
Hull Dingwalls: **Bush Fire**
Ipswich Gaumont Theatre: **Jasper Carrott**
Leeds Brannigans: **One Way System/Anti-Social**
Leeds Pack Horse Hotel: **Xero**
London Adlib at The Kensington: **Dogs D'Amour**
London Brentford Red Lion: **Little Sister**
London Brixton Frontline Theatre: **Cafe Cabaret**
London Brockley The Brockley Jack: **Design For Living**
London Camden Dingwalls: **Bo Diddley**
London Camden Dublin Castle: **Carol Grimes & The Crocodiles**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Chelsea Carlos & Johnny's **Expendis**
London Covent Garden The Canteen: **I.C.Q.**
London Duke of York's Theatre: **Marc & The Mambas**
London Fulham Golden Lion: **The Hollywood Killers**
London Fulham Greyhound: **Tokyo Olympics/Nervous Days**
London Fulham King's Head: **Basils Ballsup Band**
London Greenwich The Mitre: **Motion Lotion/Catch-U-Can**
London Hammersmith Clarendon Hotel: **Objet D'Art/Dreamers Go Sound**
London Hammersmith Odeon: **Miles Davis**
London Kentish Town Bull & Gate: **Phil Miller/Pip Pyle/Richard Sinclair/Elton Dean**
London Kings Cross Pindar of Wakefield: **The Heavenly Bodies**
London Knightsbridge The Grove: **Fred Rickshaw's Hot Goolies**
London N.4 The Stapleton: **The Reactors**
London N.W.2 Hogs Grunt: **Limehouse**
London Oxford St. 100 Club: **London Vintage Jazz Orchestra**
London Putney Half Moon: **Bob Kerr's Whoopee Band**
London Rotherhithe Prince of Orange: **Alan Elsdon Quartet**
London School of Economics: **Roy Hutchins**
London Soho Pizza Express: **Len Skeat Trio**
London Southgate Old Cherry Tree: **Big Chief**
London Stoke Newington Pegasus: **Southern Comfort**
London Tufnell Park Boston Arms: **Bitelli's Onward Internationals**
Loughborough University: **The Questions/Tracie/Vaughn Toulouse**
Manchester Band On The Wall: **Tony McPhee Band**
Manchester Ollies Fun Bar: **Yes Sir**
Manchester Savilles: **Victor Drago**
Manchester The Gallery: **Tom Robinson Band**
Margate The Ship: **English Rogues**
Newcastle Dingwalls: **East Side Torpedoes**
New Romney The Seahorse: **'A' Group**
Nottinham Asylum: **Patterns**
Purfleet Circus Tavern: **The Stylistics (until Saturday)**
Sheffield City Hall: **Leo Sayer**
Sheffield Dingwalls: **The Angelic Upstarts**
Sheffield The Leadmill: **Barbara Thompson's Paraphernalia**
South Woodford Railway Bell: **Original East Side Stompers**
Swindon The Solitaire: **Sisters Of Mercy**

QUESTIONS FOR TRACIE ON THE ROAD THIS WEEK

RECORD NEWS EXTRA

● 'The Best Of **Dennis Brown**', featuring his best-known tracks from the late '70s, is released next month on the Blue Moon label — and the mini-LP 'Forbidden Fruit' by Canadian band **Task Force** is out at the same time on Thunderbolt. Both labels are subsidiaries of Magnum Force Records.

● Following the recent indie chart entry of **Faith Global's** debut album 'The Same Mistakes', Survival Records are reissuing their debut recording, the three-track 12-incher 'Earth Report'. It will sell at the same price as a normal seven-inch, distributed by Pinnacle.

● Four-piece band **Irrelevant Time** — originally from Colchester, now based in London — this week release their debut single, the double A-sided 'If You Were Here'/'Lustful Dreams'. It's on Rhythmic Records, through Rough Trade.

● Five-piece Detroit vocal group **8th Day,** whose music is a fusion of R&B and funk, have their second single 'Call Me Up'/'Body Buddy' issued by A&M this week (7" and 12") as well as their self-named album. Same label releases a second single from **Annabel Lamb's** debut LP 'Once Bitten', titled 'Heartland'

THE FLIRTS are a New York trio described as a "sleaze 'n' tease group", and we shall have the opportunity of flirting with them in the summer, when they visit Britain to play a series of dates. Meanwhile, their new single 'Passion'/'Calling All The Boys' is released this weekend by PRT on the licensed 'O' label. An album is also in the pipeline.

● Quiet Records (through Pinnacle and The Cartel) this month reissue their 'Just When You Thought It Was Quiet' compilation at a bargain price of £2.99 — it features **Sex Gang Children, Hanoi Rocks, Urban Dogs, Peyr** and **The Headhunters.** On April 22, the same label releases a live mini-LP by Atlanta band **The Method Actors** titled 'Live In A Room',

● Glass Records this week release a New York club collection titled 'The Pulse Of New York', representing both the dance-orientated and the more esoteric aspects of the city's club bands. Those featured are **The Funktionaries, Xex, The Bronx Irish Catholics, Deekay Jones, Noise R Us, Tiny Tribe, Seven & Three** and **The Heretix.**

● **1000 Mexicans** have released their first independent cassette on the Cracknorm label, containing a mixture of live and new material. Titled 'Chinese Whispers', it's available from Rough Trade — or by mail at £2 from Cracknorm Music, 46 South End Close, London N.W.3.

● **C Cat Trance** (pronounced as a stutter, so we're told) were launched by former Medium Medium front man John Lewis, and they blend Western funk with music from the Near and Middle East, also employing instruments from both areas. They have a six-track mini-LP released by Red Flame Records (through Rough Trade and The Cartel), with a single to follow shortly. The group will be playing live in May.

● The ever-active **George Melly** releases a new single on PRT Records this week, his version of the Eddie Cantor classic 'Makin' Whoopee', coupled with 'Everybody Loves My Baby'. Both tracks are taken from his upcoming album, due out in May.

● **Klaus Schulze,** the seminal composer and electronic music virtuoso, has his latest album 'Audentity' released this week on Illuminated Records — it's a single version of the double set being issued in his native Germany. Schulze is be playing some selected UK dates this month.

● **Red Lorry Yellow Lorry** release their second single 'Take It All'/'Happy', and **Pulp** offer their seven-track mini-LP 'It'. Both bands have featured on John Peel's radio show, and both record for the Red Rhino label, distributed via The Cartel.

● **Boys Don't Cry** are a trio fronted by singer, writer and producer Niiiiikki Richards. Their first single is out this week on the newly launched Legacy label, distributed by ISD, called 'Heart's Bin Broken'.

● Southend-based band **The Shakers** have their single 'Prisoner Of Love'/'Poison' issued this week by Rambert Records. Both tracks were penned by guitarist Steve Hooker and produced by Pete Zeer, former member of the Lew Lewis Reformer and Mickey Jupp Band.

● 'Live In Prague' is a duo album by **Fred Frith** and **Chris Cutler,** and it's released by Recommended Records this week — as is the live **Art Bears** single 'Coda To Man & Boy' which comes as a silver picture disc.

● **Stockholm Monsters** have their new 12-inch single 'Miss Moonlight' releasd on the Factory-Benelux label, and the two tracks on the B-side are 'The Longing' and 'Lafayette'.

● **Gilly Elkin,** currently touring Britain as support to Dean Friedman, has her new single 'Lovin' On The Run' issued this week by Hit Records. She'll also be promoting it via her own tour, starting early next month.

● **Blitz** release their fifth single next Monday (18) — titled 'Telecommunication', it's coupled with 'Teletron'. The A-side is culled from their upcoming album, due out in May. It's on Future Records, a division of No Future, distributed by Rough Trade and Pinnacle.

● Office Box Records release the EP 'Four From The Floor' featuring Sheffield bands **Surface Mutants, Bass Tone Trap, They Must Be Russians** and **Hula.** It's distributed by Red Rhino, but is also available at £1.35 (including p&p) from Office Box Records, 71 Wake Road, Sheffield 7.

● Virgin are reissuing three of their classic Front Line albums, namely 'Dread In Babylon' and 'Natty Rebel' by **U. Roy** and 'Dreadlocks Dread' by **Big Youth.** The label is also releasing four compilations of Front Line material, all titled 'Crucial Cuts' and featuring **I. Roy, U. Roy, The Twinkle Brothers** and **Gregory Isaacs.** All are available from this week.

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TUES 26
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5,6,7,8 Maze
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15 Sex Gang Children
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17,18 and 20 Rush
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21,22 London Blues Festival
23 Kissing The Pink
26,27,28 Iron Maiden
28 Aswad
29 Little River Band
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JUNE
2,3 Weather Report
4,5 Motorhead
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PRINT

'ROUND ABOUT MIDNIGHT: A PORTRAIT OF MILES DAVIS

by Eric Nisenson *(Bookshelf-Tabs £7.95)*

MILES DAVIS is a colossus of music, an artist who has produced more genuinely great moments of music in his lifetime than any listener has the right to expect. Almost unconsciously, he has divided his spectacular career into a series of five-year plans, emerging each time with a new musical concept that has provided an immediate challenge to the rest of the musicians' community.

He has been at the centre of three revolutions — bebop, the Birth of the Cool and fusion — and there are few hearts that have not been touched by his poignant playing on ballads like 'My Funny Valentine', whether or not they have recognised the trumpeter by name.

But recognition for the Black artist is a transient thing. As this new biography tells us, the President of Columbia Records once took the unprecedented step of visiting Davis at home when continuing illness prevented him from playing. Mr President actually begged him to record again. In characteristic Davis style, he was shown the door, but as a source of income, not to mention prestige, for the label, the trumpeter was considered that important.

This book, however, is only available here as a kind of import, suggesting that no British publisher has the foresight to recognise the trumpeter's significance, an attitude that is indicative of the way that Black endeavour is still viewed by Eurocentric society. You can just hear the conversation: "Oh we did a jazz book last year and it didn't sell. Miles Davis? What does he mean to yer average punter?"

Nisenson's book is unambitious, which is a pity, yet as a means of clarifying what Miles Davis *should* mean to yer average punter on the strength of his various achievements, it is worthwhile reading.

The author, by his own admission from a totally different cultural background to his subject, began with a unique advantage. The notoriously prickly trumpeter took him into his confidence and his home, and while expressing some misgivings about a biography resulting from their intimacy, obviously trusted him.

That this has not resulted in a particularly thought-provoking examination of his career may be connected with the author's respect for the access he was permitted. A pity that he did not choose to show the same respect for women. The book is full of casual, non-critical references to Davis' well-known misogyny.

It also contains many revelations about heroin and alcohol, and in this it follows in the tradition of most 'jazz' books. To date I have yet to read a single one which places drug-use in perspective or attempts to analyse why narcotics are so prevalent in the Black community as opposed to being exclusive to the music world.

Coming from a land-owning background, with a father who was a highly-respected dental surgeon, Miles was as bourgeois as any African-American could be. He had all the advantages — except equality and justice. At school he always lost music contests to white students with a fraction of his ability. It angered him and that anger has continued to influence his personal life, his politics and his music.

Nisenson offers some explanation of the aggressive personality that resulted, but the book's basic concern is to catalogue the trumpeter's profound achievements in over 30 years of impeccable music-making. At the same time it provides a check-list of the many other artists like Philly Joe Jones, Bill Evans and Wynton Kelly whose influence on the music is seldom acknowledged in similarly 'popular' works.

The musical analysis here is limited — Ian Carr's book serves Davis better on that score — but we do learn some key facts like, for example, how pianist Thelonious Monk's sparse musical devices had a great influence on the trumpeter's use of space, something he initially employed to compensate for his lack of range and speed on the horn. The days he spent on 52nd Street with Charlie Parker in the '40s, a period when for the first time a single area offered Downtown patrons a variety of undiluted Black talent was, according to Miles, his happiest time.

When he was learning to play, his teacher taught him to avoid the then popular vibrato, saying "When you get old you're gonna start shaking anyway". That peerless tone alone earnt Miles a million followers, yet after a career that is nothing short of genius, it does seem unfair that his various illnesses may well mean that he has to put down the trumpet before reaching that natural decline. Nevertheless, he has always felt in control of his own destiny. Whatever happens, he says, as long as he has his mind, "I'll figure out a way to get it all back".

As the book makes clear, wherever music goes, Miles will be in there somewhere, with or without his magical horn.

Miles almost smiles — London 1967. Pic Val Wilmer

BEBOP-A-VOODOO

VAL WILMER looks at a timely new biography of Miles Davis, 40 years a jazz genius, who plays a rare London gig next week.

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LIVE

GIL SCOTT HERON

Commonwealth Institute

I WAS ready for Gil Scott Heron, ready for his smart, sharp spears of wit and spite. was ready for the cool roving jazz tones of his band, the sheer exhilaration and righteousness of the continuing, a noble history of music that has always fought against cowardice and oppression. I was ready for the charge, the flame. I was ready for the hunger and rage backed up by eagle-eyed perception. But not tonight Josephine.

The first thing I wanna say is . . . The Commonwealth Institute nestling in the heart of Knightsbridge, surrounded by flag-poles and duck-ponds is a strange place to have a Gil Scott Heron concert. When you get inside, where there's display racks and little potted histories of all the countries around the world that Britain has in its time raped and exploited. More than a few contradictions come into view. The CI is one of the last vestiges of that unmistakably British attitude that presumes to have certain rights over other countries and other people. Even now as the sun sets on the Empire (for the nth time round), it's all there within the pompous edifice and it says . . . this was once all ours, we gave the darkies their freedom, we do care, we are compassionate. It's an attitude that refuses to come to terms with the ugly bloodied history of imperialism.

So what? It's only a concert, the place can be used for whatever ends the performer and the audience want. Not quite, the design is such that the stage is set up in a bear-pit on the ground while the crowd circulates around the two-tiered balcony underneath the giant dome. So several other contradictions become apparent, the venue is such that the sense of freedom and scope in the music is never established and neither is the warmth or one to oneness between artist and performer. The crowd crane for a glimpse of the bass-player's head, give up and dissolve into a heap beside the beer tent at Trinidad and the fractured, dull slothful sound barely gets as far as the second tier, and soon dissipates into the large ceiling dome.

But even with the inadequacies of the sound taken into consideration it doesn't feel as if the band are cooking up anything particularly powerful or pungent. It's a routine jazz set-up stifled by conformity and safe gestures. I don't get the feeling that they are really trying to pin it down, working up to where they can fly off, cut in or soar past *at the moment you could most believe*. They don't ever do a double take, flip back and hit you smack dab in the middle with the irretrievably bitter emotions that should be welling up.

And Gil Scott Heron himself, so quick and funny in interview or in his recent TV documentary, is so laid back, so so right on — saying and doing the same things as he did at last year's superior performance at The Venue. He is far more a part of the showbiz tradition than his performance will admit to — perhaps more emphasis on his role as an entertainer would make for a more compulsive show. Because the revolution will not be taking place in The Commonwealth Institute and he is preaching to the converted there comes a point where one more well meant right on bro' rap becomes meaningless.

America and music needs Gil Scott, he's worked long and hard to get to his present position of respect and popularity but I think The Commonwealth Institute was a mistake which in turn highlighted some major weaknesses. Perhaps its value will be in forcing a reassessment of his position and how best to reassert the vibrancy and incision that spawned some of his strongest music.

We waited around but the group weren't cutting through, the show wasn't a challenge, more a cosy backslapping affair. So we left early. On the way out the wax fruit from Jamaica seemed to be bearing up a lot better than anything else under the heat of the display lamps.

Gavin Martin

Gil points the way out *Pic Bleddyn Butcher*

STRUGIL

GEORGE CLINTON

New York

WITH GEORGE Clinton's "solo" album garnering air play, boasting a successful single 'Atomic Dog' and some of the freshest, livliest music to emerge out of the P-Funk camp in years, I would have expected more of this show to feature that album's material. But no. Most of this long set was devoted to the familiar extended passages of the Parliament-Funkadelic history, accompanied by the familiar ritual gestures of solidarity-in-the-funk high signs.

A visit by Clinton & Gang is an occasion to mass again under the banner and renew the faith. Clinton's audience is a special sub-group of the funk culture and what it responds to most is repetition of the P-Funk set pieces. This was in many ways the black music equivalent of going to a Grateful Dead concert.

It was an odd assortment of All-Stars. Some of the core of the band; the drummer, one of the keyboardists and bassist, were Detroit youngbloods, new faces but some veteran All-Stars were also on hand, like Ted Maceo, the ex-Famous Flame horn player who has long been a P-Funk mainstay, and Bernie Worrell, always a key to the inner spirit of this thang.

Plus: Five male singers out in front, for a total of about 18 space suited people on stage that looked like a cast of thousands, even if only the barest minimum of people on the stage were actually doing something.

Then there was Clinton, old Mop Top himself. He doesn't do much onstage these days except smile, but what a million-watt lighthouse of a smile. When Clinton is onstage the band seems galvanized, and his presence is always a signal to the audience to wake up and start "oo-oo"'ing.

Sometimes this edition of P-Funk really coaxed a response with a teasing movement, surprised us with new turns on the old roads, but they also bamboozled us with flash and bored us with repetition. Other P-Funks have jammed much harder, delved much deeper.

P-Funk are coasting, touring to satisfy the demands of their fans and to keep their name out there in the public eye. Going through the motions, yet staying awake enough to occasionally catch that jaggedly breaking wave and ride it.

I wish they'd come back with the bravery to confront the expectations of their audience and confound them.

Richard Grabel

KILLER ROCK

JERRY LEE LEWIS

Hammersmith Odeon

SELF-DESTRUCTION is the logical conclusion of rock'n'roll's mythology, and Jerry Lee Lewis is its longest-living exponent. But tonight was a family show. Apart from a prehistoric coterie of creped, draped and DA'd dinosaurs, the sold-out house ranged from six to 60. And they knew a thing or two. Brilliant accapella doo-wop combo Fourteen Karat Soul were warmly applauded, whilst the Polecats initiated a stampede to the bar.

"Fucking load of shags," observed one extravagantly elephant-trunked connoisseur.

At last the safety curtain rose for The Memphis Beats, a slick Southern show-band. They cheerfully boogied through three country-rock numbers, whilst all the time a shiny black grand piano sat tantalisingly unoccupied centre-stage. Then on bounced The Killer to a mighty roar.

"Jerry Lee's gonna give satisfaction," promised the dapper figure as he parked himself on the stool. And jutting out his right leg at its characteristically jaunty angle, he plunged into 'I Don't Want To Be Lonesome Tonight'.

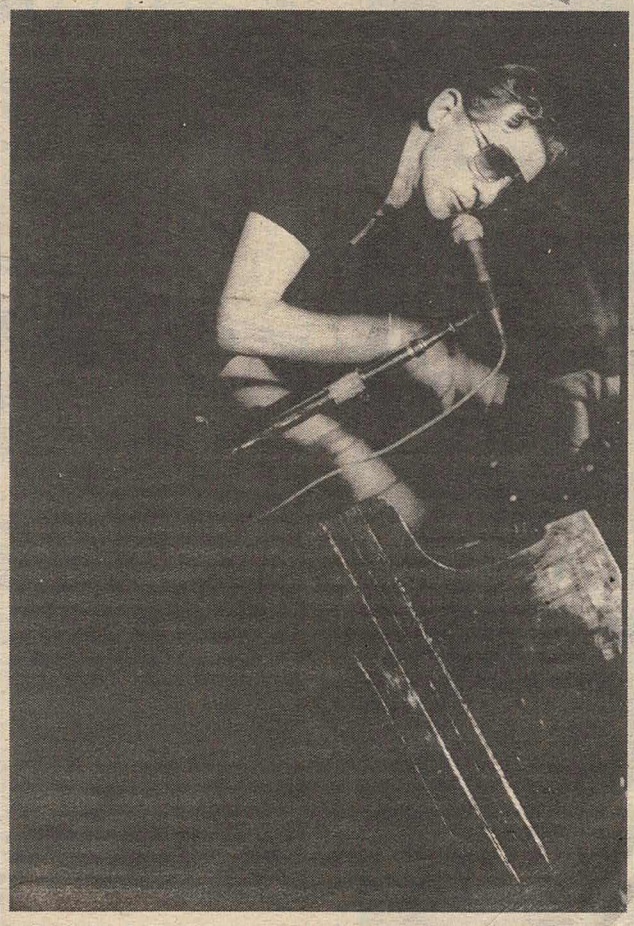
Jerry Lee is 47 years old, and has had more than one brush with his maker. The set is carefully paced so that rockers and weepies alternate before the final crescendo of hits.

"If you swear that you love me I'll give you my heart" he croons on 'Come On In'. The corn grows as high as an elephant's eye, but those schmaltzy trills verge on the satirical. He sings an *almost* straight 'Georgia On My Mind', but *you* know that *he* knows that homespun verities won't keep you warm without two-fifths of bourbon and a sackful of salt. How else can you reconcile that rich, powerful voice just *pleading* with the Good Lord to forgive him his marital truancy in 'One More Chance On Me', with his sublimely nonchalant piano breaks? Leaning back with eyes half-closed, he reels off a tipsily ironic phrase with his left hand whilst the right dangles casually by his side.

He plays a stack of standards: 'Me And Bobby McGhee', 'Sweet Georgia Brown', 'Mona Lisa' and a blistering version of the Big Bopper's 'Chantilly Lace'. All the trademarks are in place. He's now donned shades and a lock of hair has detached itself from the sleek and lashes his brow, almost like the days of his first Sun single, 'Crazy Arms', magnificently performed tonight.

Fuelled between songs by what made Milwaukee famous, Jerry Lee grew still more imperious. He thunders into Ray Charles' 'What'd I Say', raking the keyboard as if trawling for notes. Then he pounds it, right and left hand crashing down alternately like a crazed clockwork drummer. The joint is jumping and, old pro that he is, Jerry Lee doesn't let up for a second.

JERRY LIVES



Lashing the keyboard like a crazed clockwork drummer *Pic Bleddyn Butcher*

It's all under control now — no ivory splinters fly from the furious fingers of The Killer's onslaught. But you can tell how it once was — before Jerry Lee had to rein in the demons that threatened his life and soul, though making him the best party in town.

'Great Balls Of Fire', 'Whole Lotta Shakin' Goin' On' ("Wiggle it aroun' jus' a little bit . . . nearly got this record banned back in 1957"), and an encore of Little Richard's 'Good Golly Miss Molly' . . . Yes, he kicked back the stool, played with his feet, his arse, and lashed the keys with a towel. Then off, to a tumultuous ovation. In almost icy command throughout, the explosion was controlled. But as a theatrical set-piece it sated our lust and probably still gives Jerry Lee a kick too.

Not fat and tranquillised like The King whose crown he once sought, Jerry Lee Lewis's legend remains intact. The Killer rocks on. Whew . . . breathless!

Mat Snow

•REFORMATION•

Spandau Ballet

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Chrysalis

LIVE

THE PARTY

Rotherham Arts Centre

NO, WAIT. Don't skip the article, don't turn the page. I've stumbled on an essential aesthetic and critical (in every sense of the word) truth. It could change the face of critical writing. Maybe. If You Only Review The Support Band You Are Reviled. There, I've capitalised it: looks quite neat, don't you think? Make a good badge, wouldn't it?

It got my goat, a bit. Nobody went in to see The Support Band. And those that did went out. Most of them. Even The Support Band's guitarist's strings didn't like The Support Band. Two of them tried to leave, narrowly missing the guitarist's bulging (a la David Byrne 1977) eyes.

I'll stop calling them The Support Band, I'll give them their real name: The Party HarHarHarHarHarHar. Sorry. Shouldn't laugh. They're called The Party HarHargnnnff. Phew! Managed to control it. It's Bad Form for a reviewer to sit in a bar when the Main Act's on, but it's even worse form for the reviewer to sit in the bar, laughing his head off at the faces of The Party. But you should have seen them! They made Abbott and Costello look like the Last Supper! The drummer had the funniest face since Lady Penelope's Butler. In fact, maybe he *was* Parker; I haven't seen him lately. We used to share the same butcher. (Until he went off with a Dripping rep.)

So The Party was over, and the audience trooped in to watch the Main Attraction, who were called T-Dive. I sat in the bar reading their programme: "T-Dive was formed in 1982. Their music is all original — sounding like nothing you've ever heard — with the accent on EXCITEMENT. See them soon!" Unfortunately they'd broken down and someone was dashing about trying to borrow things from The Party (Do you have a cup of broken strings? Can I borrow half a pound of old Buzzcocks riffs till tomorrow?) Then it happened: the organiser came up to me. He said: "T-Dive are going to hate you." Someone else said: "Aren't you going in?" And I realised that I was on the threshold of an artistic breakthrough. Smash Hierarchies, only listen to Support Bands! But not The Party, if you can help it. They aren't very good. Except their song called 'Disco John'. I left for my bus. In the toilets I was standing next to a member of The Party (as it were), and I *couldn't go.* Not a drop! I knew there was something in this Review Support Bands in 83 Movement. It stops you pissing.

Ian McMillan

END GAMES

Strathclyde University

THERE IS something subtly different about End Games tonight, something which at first I find hard to place a sweaty finger on. They are no longer . . . well, so *parochial;* no longer to be seen in the matrix of 'local boys make good'. They've shrugged off their Chic and Imagination imitation leather suits and I'm surprised to find an animal heart beating underneath. Yet they almost seem smug, secure in their super-confidence.

They're not just white boys playing funk anymore. If End Games could have been considered one of the most faddish bands on the Scottish circuit, this evening shows the tender sprouting of their own identity. They begin their set with a new number, the title of which is unannounced like a secret to be shared later. It is all meat — Brian McGee (formerly the beat behind Simple Minds) is stunning with falling and crossing rhythms. It spells out D.A.N.C.E.

The set is a mixture of the old and the new — the new gaining more attention. Familiar songs like 'Cry For A Woman', 'Love Cares' and 'Love Building Beauty' in their simplistic funk are toyed with, muscles teasingly flexed, and then flicked aside. Amongst the old the best still shone, 'Both Of Us' tight, controlled and smacking of an American sit com theme (shiny, shiny); 'First, Last, Everything' (the last single) is a blatant show of strength but still comes too close for comfort to Imagination. The pensive 'Darkness' mirrors the band's unconscious admiration of Simple Minds (elbow jogged by McGee's presence) and lead singer Davy Rudden struts like Kerr, but still sets the torch alight.

Their full power switches on for their infant identity. The new songs illustrate a change of heart, and one that they are very confident about. 'Miracle In My Heart' and 'Where You Are' are strong and compact — flavoured with an almost Tamla vitality and as such, are quite a step away from their more typical sex-loaded funk.

End Games are shedding their thin veneer of sophistication to expose the lean muscle behind. For a band whose philosophy resolves around wine, women and song, pleasure isn't trivial. Their key word is *enjoyment.*

Andrea Miller

EDDIE & SUNSHINE FORMULA KOKUMA FROM EDEN

Birmingham Duma Express Cabaret

AFTER THE blundering glam of From Eden, the vaguely entertaining Formula and the fierce, predictable African dance troupe Kokuma, it's 1.15 before the former darlings of Carabet Futura and the Heaven vvideo bar, Eddie & Sunshine finally nip up on stage.

All crafty charm, snappy expression and enterprising exuberance, they pull through on performance alone as their new material is drab, bland, even characterless electro-pop that's far too polished, formularised and 'competent' to ever stand out.

With their 'Living My Life Without You' tales of marriage and strife, with Eddie, in white dress suit and trilby like an anaemic, stylish Norman Gunston, and Sunshine still small, sweet and adorable, they come over as somewhere between Dollar and The Eurythmics.

This may, of course, be just what the nation's waiting for (although I hope not), but until the dynamic duo come up with some tunes to back up their performance, they'll be kept waiting a good while yet.

Jim Shelley

SO YOU THINK YOU'RE A COWBOY ALONE AGAIN OR FICTION FACTORY

Edinburgh Square Earth Club

AT LAST after last year's freeze-out of venue closures, general apathy and a long winter, a thaw seems to be with us. The Square Earth Club is to be a floating party surfacing fortnightly on various stages about the city, aiming to pump some fun back into the vacuum of Edinburgh night life.

Tonight the club has garlic on its bated breath and the accent is Franglais. Stripey T-shirts, berets, onions and an excrutiatingly dull, exclusively French disco contrive an atmosphere for the occasion which, while less than the roaring success any extensive media publicity may have led one to expect, is well attended by a horde of curious locals come to test the waters. On display are three pop groups and club-sandwiched between them, Prince Raja and Sid Ozalid, a magician and a tap-dancing poet producing ping-pong balls from unlikely places and stretching jokes respectivley to keep thumb-twiddling to a minimum in between-act lulls.

First on the boards are a seven-piece local troup Fiction Factory, who cautiously assemble a rich wash of sound in the mould of a Split Enz with Archies tendencies. For a first gig they approached this with a self-assurance bordering on nonchalance and, while confident enough, were a little too careful to avoid risks to make any significant impact. When Fiction Factory start to attack their material rather than just play it, they'll be a better band.

Next up, after Ali Bongo, were Alone Again Or, another crew lacking pep but otherwise with much in their favour. A trio centred around guitarist graduate of the McGeogh school of jangle and jive, they came over like The Cure without the hangover in their brighter moments, and a stark China Crisis in their more fragile ones.

So You Think You're A Cowboy rounded off the evening with a wild Country and Western set that would have Hank Wangford turning in his stetson. Five shit-kicking Scots hillbillies with a wine-swilling buffalo gal out front, they belted out a series of frenzied redneck parodies incorporating every cliché in the corral and everyone mosied on home smiling.

Ian Bolton

ACTION PACT

London, Moonlight Club

A PACKED, tangled and bubbling Moonlight Club this evening — proof, if nothing else, that people still find delight in exploring small bands in sweaty places. Yes m'man, that old r'n'r medium still stirs. Them there kids want something a little dirty and slightly risky, they want tough sounds provided by the likes of Action Pact.

This lot are quite special actually, their sharp, hard but *tuneful* songs with suss lyrics set them apart from most of the 'pure-punk' dross that abounds at present. The stand out number tonight is the lurching, crunching 'Suicide Bag': "*Throw away that suicide bag, I don't want to see you dead,*" pleads the deceptively demure looking vocalist George.

She is the Pact's main asset, her leaping and screaming infuses the set with colourful charisma, the heart of the group lies within her sweet and sour persona.

The band hurtle on, the crowd jump up and down; nothing that spectacular or too amazing but action packed certainly.

Richard North

Brandishing an overhang of not– born-blonde hair — Anja's howling glory. Pic Laurence Watson

OPTIMAL XMAL

XMAL DEUTSCHLAND

London The Venue

ANJA SKIPS, raises her hands as if in prayer and howls Xmal Deutschland have begun.

They are shady, a harsh but passionate affair who have attracted the hippest sophisto-punk audience I've seen since the Southern Death Cult event at Heaven. Night creatures dressed in black and gold scuttle and scurry, *faces* preen; it sounds horrendous but for the tattered and the flattered — Xmal thrill us all.

Over here for the first time from Berlin with an import single, a Peel session and an excellent LP tucked under their hats, the group transcend any language barriers with music that oozes atmosphere. When you listen to choice Edith Piaf or even early Clash you don't need to understand the language in order to be able to *taste* the young Parisian streets or the speedy Westway. As with the aforementioned, Xmal Deutschland are both evocative of their culture and universally appealing.

The crackling synth, the monotone thump of guitar, the sometime pleading and othertime angry vocals, relate both the wintery decay surrounding Berlin and the simple joy of being young and rebellious. Xmal Deutschland are everything that Bauhaus, Killing Joke and Sex Gang wish they could be.

At a time when it's deemed clever to revel in the tragic splendour of a rotting culture (ie decadence), Xmal indicate both sympathy and disgust for theirs. There's a certain sadness (rather than gloom) in the scratchy, musky cacophony of their music while Anja, dressed in pure black with an overhang of not-born-blonde hair, smiles and wiggles and jumps — the point of her show is optimism. Optimism relayed by feeling and passion and warmth.

And that, for a German synthy-type band, is no mean achievement at all.

Richard North

THE KLAXON 5

Birmingham Polytechnic

NOW I'M trying not to tempt fate, or display over-eager naivety or emotion, but it has to be said: The Klaxon 5 just cannot fail. All they need now, crucially, is luck on their side. Everything else is there.

Most importantly, they can't *(won't)* be pinned down. This was the third time I've witnessed their five-song set and still I can't explain them away. My earliest comparisons all fell around my feet and now the closest I can get is by offering up the idea of a playful, polished, *punchy* Hey! Elastica; or perhaps the notion of the Fire Engines, back from the dead, without the shambolic, slap-dash tonicity and with smart, sharp style, raving, hedonistic energy and dizzy, daring confidence.

Like the Fire Engines, the Klaxons are pure pop: 'Falling Over' is the perfect answer to 'Big Gold Dream' in today's shiny pop whirl: still tense, excitable, with a twitching hard-funk guitar and deep, strident bass but clean and clever, bolder, braver, brighter. As the drum tape bashes out the beat, it's their three vocalists — two boys, all giddy, wacky enthusiasm and a girl, all nonchalant resolve who personify their approach and grab all the attention.

All startingly good-looking, the five Klaxons have sex on their side. Their presentation is snappy and relentlessly refreshing, the sound is proud and muscular, the looks and dancesteps all fast, flash and fun and without any of the pretence or pose of club-cultists like Wham! or the laughable JoBoxers.

The Klaxons, then, have the personality to swing things their way, and having said that we shall have to wait for Fate to play along and take their side. Then nothing will stop them.

Jim Shelley

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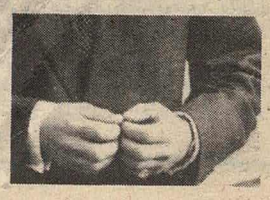

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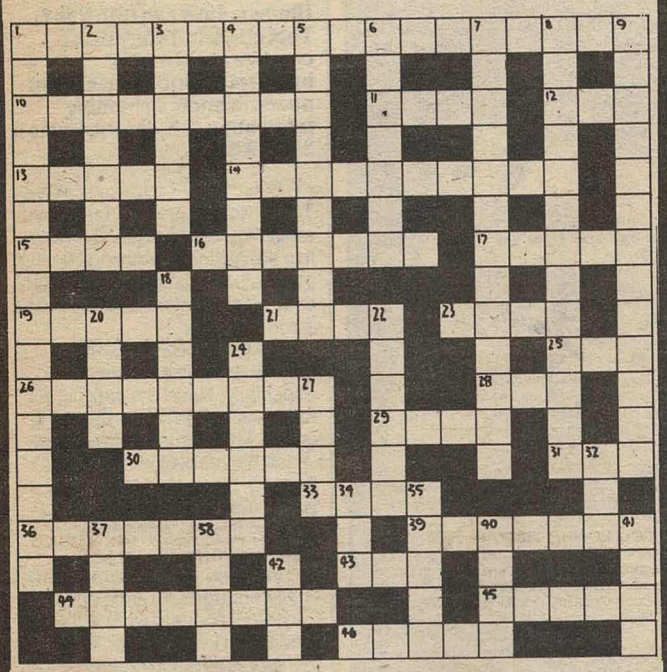

compiled by **Trevor Hungerford**

CLUES ACROSS

1 *Sun* or Magazine — nothing exactly brand new from either (10,8)
10 They had batteries included — well, that's a relief (9)
11 and 24D Kraftwerk do a song about Noel's Thing (4,6)
12 Simon Park on the level (3)
13 See 19A
14 British blues band (1967-1975) who were huge in the States but found very little fame here (5,6)
15 James, US female black soul singer who has recorded for the Chess label since 1965 (4)
16 and 18D Just two days after their guitarist died, they still managed to play in front of 250,000 at a free festival (7,6)
17 Mr Langer, carrier of the boxes (5)
19 and 13A He's turning around for a Gregory Isaacs album (5,5)
21 Were they not men? (4)
23 Somewhere for the Associates to go in the country (4)
25 Not quite a riot from Duran Duran (3)
26 and 35D Lora's important reasoning (9,5)
28 and 32D Two hit versions last year, and originally a hit for The Dixie Cups in 1965 (3,3)
29 Originally along with Matlock, one of The Rich Kids (4)
30 and 40D 1978 Bob Marley hit single (2,4,4)
31 Just a pretend single from the Pretenders? (3)
33 Surname of historical agriculturalist whose full name was acquired by British band (4)
36 Ed's such a good mixer for Genesis music (7)
39 *"All I needed was the love you gave, all I needed for another day, and all I ever knew——"* 1982 (4,3)
43 Back to the beginning for McCartney album (3)
44 See 2D
45 New single by Visage, Ultravox? Forget the music, what's it look like? (5)
46 Relationship of Albert (friend of Admiral Halsey) to Paul McCartney (5)

CLUES DOWN

1 Just time enough for The Cure to jump someone else's train? (9,7)
2 and 44A Eric, be a Travolta — gyrate around (7,8)
3 Rab —, originally a member of Stealers Wheel and a singer/songwriter in his own right (6)
4 Number One hit for Lord Rockingham's XI in 1958 (5,3)
5 American hometown for the Grand Ole Opry (9)
6 and 9D Marc Bolan album — just like a kid's comic for the criminal fraternity (5,2,3,10)
7 *"Now don't look to us, phoney Beatlemania has bitten the dust."* 1979 (6,7)
8 Girl not bloke — get confused with direction — this calls for a composer of some esteem (5,8)
9 See 6D
18 See 16A
20 Currently 'embracing the herd' on Rough Trade (4)
22 A shrug of the shoulders for just another Fleetwood Mac record (2,4)
24 See 11A
27 'Labour of —', Nick Lowe LP (4)
32 See 28A
34 Like 29A also originally one of The Rich Kids (3)
35 See 26A
37 The chap who catered for the hungry sound of The Sex Pistols? (4)
38 Something unreal about Jimmy Pursey (4)
40 See 30A
41 Reggae man can be found if you look closely inside your oyster (1,3)
42 The chap who caters for the hungry sound of ABC? (3)

LAST WEEK'S ANSWERS

ACROSS: 1 Danse Society, 7 Eyes, 8 Raoul, 9 Aristas, 10 Lips, 11 Jello, 12 Don, 13 Waves, 15 Wire, 18 In Time, 21 i-D, 22 and 4D Altered Images, 23 Ago, 24 Jarrett, 25 She Said, 28 Dustin, 30 Songs, 36 Rose, 37 Heywood, 38 Lined Up

DOWN: 1 Duran Duran, 2 Nation, 3 Sedaka, 4 See 22 A, 5 Yellow, 6 Peppermint Pig, 11 Je (t'aime), 13 Where's, 14 Voidoids, 16 Dig A, 17 Itch, 19 Taj, 20 Morrison, 26 Duet, 27 High, 29 Nose, 31 How, 32 UFO, 34 Ned, 35 SDP, 36 R(ichard) I(ngrams).

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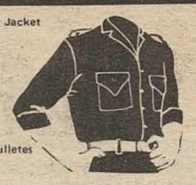

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Butch Elms, diseased

I wasn't surprised to see my name appear in the article entitled *To Cut A Short Story Very Short* and I wasn't really too taken back by the gratuitous and insulting tone of the piece, as Paulo Hewitt seems to be very fond of hysterical outbursts especially against fellow journalists. But I was annoyed at its innacuracies.

Last time he mentioned me in print was in *Melody Maker* where I stood alongside Adrian Thrills as one of the two evil blackguards who had dared to write an article that Paulo Hewitt didn't agree with. On that occasion he told lies and banded insults in a way that reeked of a sour journalist oozing jealousy. At the time of that little controversy he was running round London claiming that there was a conspiracy going on with myself and Adrian as chief conspirators. Which one of us is paranoid Paulo?

He's since apologised to me about some of the things he wrote then, and admitted that he got carried away with the need to create an entertaining article. I hope he's going to apologise again as he seems to be repeating his old mistakes.

The conversation with his mysterious friend was a revalation to me. Why he feels the need to 'report' my non-existant private conversations on a subject entirely unrelated to his tirade I really don't know. Not working out some kind of obscure grudge are you Paulo?

And as for the laughable suggestion that he contemplated 'taking a swing' at me, all I can say is I gave you your chance and you didn't appear to be over-anxious to act on it. Or was that another lie to make your work more interesting?

I'm sorry that you can't find more exciting things to write about, but if you must chronicle my every move then please Paulo, in future tell the truth.
Robert Elms, London N15.
Robert, if you plan to continue your career as a 'journalist' may I give you a few tips. My name is spelt Paolo and 'apologised' is spelt with an 'o', not an 'a'. Not forgetting 'non-existent', 'revelation' and the highly pertinent 'inaccuracies'. As for the rest, I guess it really *is* "hard times", eh Robert? — PH.

Someone tell Gary Kemp:
During Easter Bank Holiday Bournemouth is...
a) A good place to get your face kicked in by drunks (whatever their haircut).
b) Dull.
c) Crawling with mindless tourists (grockles) of all ages.

It may come as a surprise to Gary, but Spandau's visits change nothing, add no magic, they merely fit into the whole vacant scheme of things. I know, I live here!
Dislexic Dick, Bournemouth.

Best performance by a Philosopher

Nietszche has progressed from adorning your letters page to winning an Oscar. The Yanks misspelt him too.
Isla, Welwyn Garden City.
Sod Nietszche — I'm still trying to figure out how to spell Gandhy. — Red-faced film ed.

Rabid Moderate

Well done for such an enlightening and unbiased Ken Livingstone commercial. Yet another vehicle for leftist anti-Thatcher paranoiac posing, which is ultimately naive and reactionary. I respect Ken's articulate political rhetoric even if I think the politics are dubious, but I'd rather not read the conspiratorial bullshit that ramified that article. I suppose such phrases as "Tory regime" are not really that emotively biased; then neither is "rampant raving Trot tosspots". I'm no conservative, not even fascist, just looking for some commonsense.
Jacob Wakeup, Dorchester, Dorset.
And what makes you think you'll find it here? — AG.

Blistering Barnacles!

And thus Don Watson's "bandes desinées" credibility goes straight up his anus. Hergé était BELGE, Monsieur! Like the majority of the more talented artists. Ask Serge.
Hercule Poirot, Luxembourg.
The good Dr Watson is such a confirmed Belgophobe that he can't even bring himself to eat sprouts, let alone acknowledge the existence of the place. The rest of us aren't quite so harsh — we just think of Belgium as the lowest of the low countries. — AG.

If at first you don't succeed... give up

You bastards!

You print my letter and miss out my plug for Marxism 1983, the Socialist Workers Party's week of Marxist talks, discussion and general intoxication.
Out To Lunch, Leeds.
PS: I dare Andy Gill to turn up. Ha!
PPS: Look, you twerps, Gandhi achieved *nothing*. That's why they give him posthumous Oscars. In his words: "I would make India offer all her able-bodied sons as a sacrifice to the Empire at its critical moment." THE MAN WAS A SHIT.
Sorry, I can't follow your argument re Gandhi. Are you saying that if he was alive he might have achieved something? (Lots of people die). Or are you saying that one obscure (and anti-Nazi) quote outweighs all the obvious good he did — which includes forcing the Empire out of India, as I recall? As regards your plug: if you want an advert, our classified columns are always open. And no, I won't be going. I have far more interesting ways to occupy myself than sit in a room being preached at by Tony Cliff. — AG.

Yes, we're all Commie Pinkos up here

I pay the princely sum of 35 pennies each week to read a magazine chock-a-block with music news, reviews and interviews, not for your staff to thrust their decidedly left-wing politics upon me.

Many music-biz personalities are dodging mixing their personal political interests with rock, so why do we get the interview with ace pseudo-intellectual socialist Ken Livingstone, eh? Why do you print Julie Burchill's Marxist rantings? (By the way, I believe Ladbrokes have 2-1 odds on JB going to Greenham Common and wearing an anorak).

Just to rectify the situation, how about a Thatcher or Jenkins interview? I doubt it, somehow.
Simon 'Feargal' Fisher, The Attic, Enfield.
So do I. — AG.

This man spent two years thinking this one up

Hey, I've just come up with this terrific anagram of Orchestral Manoeuvres In The Dark: HUMANS INC EVOKED THE ASTRAL ERROR. I suppose it's not too late for you to send me a few Gang Of Four albums? (I don't mind how many; whatever you can spare). Thanks.
Winsly Noad, Lewes, East Sussex.
I could send you a signed photograph of Andy Gill, if you like. — AG.

The Roy Carr group of companies

Should I rush out and buy. *NME*'s single of the week by Prince Charles and the City Beat Band — 'Cash Money'. But, no, wait...it's on the *NME Racket Packet* (thanks for the reminder CSM).

Hang on, where the fuck's the *Racket Packet* — that's right it ain't arrived, yes the cheque's gone through, the goods ain't turned up. No doubt the boys at *NME* have received theirs. Buckshee?

Who's makin' all the money? Good question.
A Disgrunted Jeff, Eastcote.
Thanks for the cheque, Jeff. It's been spent on hard liquor and state-of-the-art video equipment, with a small sum set aside to employ a little old man to answer all your complaints and enquiries regarding *NME* cassettes. Contact him at *NME* Cassette Offer, PO Box 64, Borehamwood, Herts. WD6 1BA. — AG.

Sun guns in Knightsbridge

Dear Joe Strummer:
When they kick at your front door
How you gonna come?
With your hands on your head
Or on the front page of *The Sun*?
(Does anyone really give a toss?)
Jarguy The Sultan Of Surf, Hammersmith.
No. — AG.

The truth will out

So Geraint Jarman reckons there is "nothing identifiably Welsh about a Welsh group who sing in English"? Has he never heard of The Velvet Underground?!? Listen to 'The Gift' from 'White Light/White Heat', Jarman, and eat your words...how soon we forget!

The Velvet Underground were so ignored in their native Wales that they had to be whisked away to New York by Andy Warhol before they gained any kind of recognition, and this only by the expedient of pretending to be Americans! I well remember seeing them live at the Congress Theatre, Cwmbran (where 'Live At Max's' was actually made) with Nico in a little Welsh pointy hat singing 'Land Of My Fathers' to harmonium accompaniment while Gerald Malanga beat Edie Sedgwick with a daffodil. Llew Reed sang a song all about Brains Skull Attack, and Cale smashed up a model of Shirley Bassey. How soon we forget!
John Boy Spontane, Modern Cwmbran.
Didn't I see you at the Exploding Plastic Eisteddfod? — AG.

...as will the lies

From *NME* 9/4/83, Page 13:
"Respond is not going to be a political thing. All that stuff is bullshit as far as I'm concerned. There isn't going to be any angry young men on Respond. We'll leave that to Bono — perhaps it's his turn to be the spokesman for a generation..." (Paul Weller)
From *NME* 9/4/83, *T-zers*:
"I feel like a man with a mission...That gig was the most subversive thing that a British band have done since the Pistols played on the Thames during the Jubilee celebrations. It's alright to go on about stopping cruise missiles and supporting CND, but those cats in uniform are the ones we should be telling that to, not some bunch of middle-class college boys who think they're radical because daddy gave them a subscription to the *NME* for Christmas...the kids always dig what we're on about and they're the ones that count." (Paul Weller)

Does Our Hero have a split personality? I think we should be told...
Spencer Tracy, Barchester Towers.
Hmmm...how can I put this? That quote in *T-Zers* was a creative construct, a humorously intended slice of poetic licence, a chummy fabrication. Oh, alright, it was a lie. — AG.

More Co-respondence

This is not the precise, cutting yet elegant and aware piece I wanted it to be. All fine words and flowing phrases. It's just being upset. Not even angry anymore. It used to be so much better.

I got a lot out of the *NME*...I didn't used to like words, especially, Now I eat paradigms for breakfast. Where's the spirit gone? That fierce, sharp quality — the hallmark of writers like Burchill, Penman, Morley and Baker. Last week's *NME* was a joke, no feeling, no jump, no racket about its package.

Yes, sure, you are still good, but is that enough? All pride and no joy doesn't equate with 'Ain't Love Good Ain't Love Proud'. Welcome to the presentation factory — fool the kids with a few colourful and clever layouts and let's not worry about the words and the flow. The article on Respond was just not good enough (*Melody Maker* fare). A tired summary with the stylish ghosts of the recent past haunting the fraud of the format.

The standard of prescience these days seems more guesswork than knowledge. Stop. This is turning into a moan. I suppose it should have been a drone invoking axe angst as the only true 'up' attitude. But still, in the words of Louise Lasser in *Bananas*: "I know there's something missing".

P'haps it's the muse (Sic)...
Love, Jer Ri Southern's Satchel
PS: I've just decided, the point of what I wanted to say isn't properly communicated in the above. The zest for life and music, the potency which the paper used to possess doesn't hit home anymore. By the way, important educational point: in this time of Duran and Kaj, the young person is best advised to seek the sounds of Ellington, Lester Young, Billie Holliday, Bix, Modern Jazz Quartet, Sibelius, etc.
Prescience? If *you* really held any instead of your whingeing malice aforethought you'd have equated the style of the piece with the nature of the subjects. If it wasn't 'wordy' enough for your taste buds then that suits me fine, because I don't really think that the piece was meant for those of your ilk. It was (and balls to precocity) aimed at the people that will benefit from Respond the most — the youth. Hopefully, instead of scoring the piece in the usual pseuds corner guff I allowed them some access for once. I don't want that to sound patronising but maybe such 'access' will open their ears to the formidable array of musicians you suggest. — DD.

Absent Friends

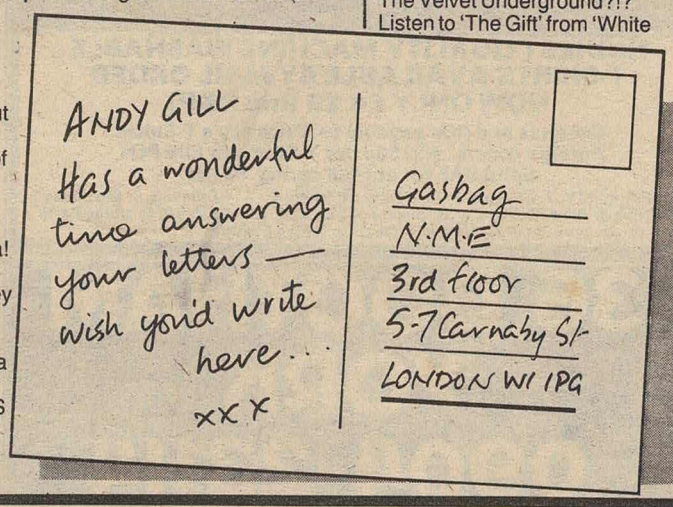
I think John Connolly should be given his own column. A nice, sharp, three-foot steel one would do the trick.
Hoddy, London SE19

Expletive Deleted

My copy of Lou Reed's 'Metal Machine Music', the *Genesis Of Capital* of the rock world, is badly scratched. Can you tell me if it has been deleted?
John Bastard Squad III, San Francisco.
And just how can you tell it's scratched? — AG.

Another Letter

By the way, I must be your oldest reader. I'm 18. Is this a record for the music press?
Love Stephen Doogan, Glasgow.
No. For most of the music press, a record is a circular black plastic thing with a hole in the middle. — AG. (It's the way I tell 'em)



IAN McCULLOUGH came over all soft and cuddly when he crocodiled down the aisle last saturday and came over all warm and cuddly as he married doe eyed Lorraine Fox** (Possible gag here about foxes and rabbits or inappropriate? — Ed). **The bride wore an off white leather dress, the groom wore shades, and the wedding photos were taken by Kevin Cummins.

T-ZERS

THE EXPLOSION of light and colour that accompanied **Penelope Dot's** gesture of frustration was enough to dazzle even a blind man. Bejewelled fingers ran through bejewelled hair, and **Billy,** the dot with the best developed moral fibre, wondered how one person could wear so many diamonds and not topple over from either guilt or fatigue.

"When you said we were going clubbing it up west," grumbled Penelope, "I thought it was to celebrate another monday spent successfully lazing about the *NME* offices making up another pageful of ridiculous falsehoods. I had no idea you were going to lurk outside tradesmens' entrances delving into dustbins for genuine music biz flotsam."

"What's got into you all anyway? Why this sudden fetish for investigative journalism? The two of you think 'truth' has got two 'f's in it."

Bill's social conscience launched into its 'damaging effects of libel' speech, but his mouth knew it was lying and refused to move. "Sod you then," snarled **Debbie Dot.** "We'll go by our bloody selves. There's only meant to be three of us anyway."

Bill and **Charlie** sidestepped the weighted silver lame evening bag, picked up the unconscious Debbie, thought "sod the expense", hailed a cab and headed for the garbage of the entertainment industry . . .

SLUMPED on the pavement outside Innervisions Records, along with the albums that even **Roy Carr** didn't want, were the two girl singers from **Animal Nightlife.** Pinned to their garments was a press release explaining how the near naked nubiles "weren't pulling their weight", which must be about seven stone between them. Distraught bandleader **Steve 'Flid' Brown** issued the following heart wrenching statement: "That's the way the cookie crumbles" . . .

Moving downtown to salubrious Leicester Square, the collectively weeping **Specimen,** up and coming **Batcave** proteges, wailed into the night air as news of their omission from **The Birthday Party's** Electric Ballroom show reached their ears. The reason? Apparently the Batcave wouldn't allow one of the Party's girlfriends in for nothing, and so brought the formidable wrath of **Nick Cave** and chums down on their unprotected heads . . .

Speaking of wrath, it seems that even hell hath no fury like a failed journalist cum TV star being called a 'lickarse' in print. Girl About Town **Bobby Elms** surprisingly took exception to the term and, backed up by assorted **Spandau** worshippers, took a whack at *NME's* **'Julio' Hewitt.** The Italian Stallion's glass jaw stood up to the clumsy swing, and he wandered back to the bar for another pint of vodka mumbling something about "the eye of the tiger". Elms, spotted queueing outside his local tattoo parlour the next day, was unavailable for comment . . .

Digging around on his local rubbish tip **John Kaye** of South Moulton Street's upmarket Ebony clothes shop, remarked that he was looking for crumpled schmutter to satisfy some of his more perverse customers' yearnings. Apparently the recent trend for scuffed leather jackets has given way to a fetish for crumpled looking clothes. **Duran Duran** have apparently just spent £115 each on slept in jackets, and he was searching out new stock . . .

Speaking of **Drone Drone's** strange attitude toward money, the band has reportedly asked for a £5,000,000 advance on their new contract with EMI. Presumably this is to afford the crumpled trousers . . .

OVER IN the sunshine state of California, **Michael Jackson's** delicate nose nearly put the mockers on the 'Beat It' video. Shot in a genuine LA tenement, the script called for young Michael to loll about in a dingy bedroom. Seems that the downmarket boudoir's wall to wall stench was so much that the only way Michael could complete the scene was to wear a WWII gas mask. He settled for a complete air-freshening job and pranced through the scene holding his breath . . .

Still in God's Own Land, the most powerful looney in the world provided his own after-dinner entertainment when he serenaded 600 journalists, politicians and businessmen. **President Reagan's** own turn involved wearing a black and silver sombrero and a scarlet cape and singing a self-composition with lines like *"Yes I often quote the Lord/'Cause how'd I scare the Commies just quoting Jerry Ford?"* Oi bands everywhere beware, you've got competition . . .

Forget what you've been told about drinking or taking drugs as a route to an early grave, and avoid eating Kit Kat. Due to an adverse side effect from a course of prescribed tablets, **Durrutti Column's Vinney Riley** was recently rushed to hospital after seizing up while eating half a bar of the confectionary . . .

The misleadingly named **Bollock Brothers** have re-defined the word airplay' in true style. At minimal cost to Charly Records, they have for the next two weeks bought their single into the coveted 'Greensleeves' slot as ice-cream van chimes. Throughout the British isles, anybody who buys a cornet form one of these mobile merchants will be treated to a snatch of their latest single 'The Bunker'. *T-Zer* informant **Jock McDonald** described the deal as "Finger licking good" . . .

Following **C.F. Lee** treading the boards last year with his personal tribute to **Lord Buckley,** two more of **The Albertos** are pursuing acting aspirations, one as a juvenile (or should it be gracefully ageing) delinquent in the riveting C4 soap opera *Brookside* (he was actually too embarrassed to furnish any of the dots with his name, while **Bruce Mitchell** will be posing as a drummer in *The Last Of The Summer Wine.* Rehearsals for the part were taking up too much of his time to allow for comment . . .

Apparently MCA Records are to 'grow up' **Musical Youth.** This bizarre fact came to light when pre-teen magazine *Look-In* was refused permission to run a M.Y. cartoon strip on the grounds that it would be damaging to the group's forthcoming new image. Musical Men Of The World, Musical Suave Young Men and Musical Sophisticates are currently among the front runners for new names . . .

As 'men of the world' go, they don't come much 'of the worldlier' than America's most vulnerable sex maniac **Marvin Gaye.** Mighty Marv is reported to be working on a song that will be "triply more controversial" than 'Sexual Healing'. Will the BBC self destruct a dot asks . . .

As if in anticipation of American success, **Kajagoogoo Nicky Beggs** has been 'born again'. "I resist the temptation of a debauched lifestyle," he opined sanctimoniously, as he denounced sex and drugs. Hopefully he'll do us all a favour now, and denounce rock'n'roll as well . . .

Whacky Radio One deejay **Steve Wright** has an electronic notebook in his car, and **Boy George's** brother is a motor mechanic. Is there a connection? . . .

Back to earth, and a slimy office in Carnaby Street; *NME* staff continue their penchant to upset the almost media set. Young Gavin Martin took a well deserved rest from trying to grow his hair over his ears to anger **Steve Taylor,** mainman of *Loose Talk,* C4's newest chat show. As presumably anything was more interesting than rabbiting to his guest — **Grace Jones, Charlady Adu** and **Nicholas Coleridge** — Taylor broke off to knock *NME.* Said Taylor, "If Gavin Martin thinks I'm going to be an alternative **Russell Harty,** then that's fine with me." When asked Gavin decided that Stevie had missed the point entirely, and what he meant was 'alternative prat' . . .

Trying their hardest to remain enigmatic, **The Rolling Stones** have made two remarkable moves: At home they are preparing to launch a line of kids' clothes with their name on, as if to celebrate the joys of parenthood, and in Japan they seem determined to stamp it out (parenthood), by giving away free durexes with every copy of their repackaged EPs . . .

If you want proof that advertising yourself as being good in bed does not guarantee a roof over your head, **Marvin Gaye** is once again homeless as he sold his latest LA homestead for one million greenbacks. Latest reports tell how the love man is desperately trying to contact **Adrian Thrills** for advice on how to con your way on to people's settees . . .

Maybe Marvey can doss down with **George Harrison,** when the ex-Mop Top finds the £2,000,000 private island he is looking for somewhere off the coast of Australia as a refuge form any nuclear holocaust . . .

Red Lipstique are set for a support slot with disco queen **Sylvester** on his up and coming tour . . .

Fond farewells to **Richard Krzyak** who last week sharpened his last pencil in the *NME* Artist's studio. The Gdansk-born exile — the only Polish blues harpist in South East London to the knowledge of *T-Zers,* has upped his overcoat, gone all posh on us and taken his set square round the corner to the superglossy socialite and fashion sheet *Harpers & Queen.*

The rugged northern figure of **Andy** 'Soul Shoes' **Martin** has meanwhile taken up residence in the hi-tech expanses of *NME's* Art & Design suite and has already disfigured his first dozen sheets of letraset. . .

IT'S NOT easy this looking for truth lark, is it?" whined **Debbie,** who was beginning to tire of the whole affair.

"I reckon she's right," stuttered **Charlie,** and bowing to the majority **Bill** headed them homewards, silently vowing next week that he'd make all the *T-Zers* up . . . just like he usually did . . .

JOE STRUMMER trimmed a tidy ten minutes off his personal best when he ran his second London marathon last week, Joe attributed his better time to the sales of 'Combat Rock' and the enhanced streamlining afforded by his mohican.
Pic: Steve Rapport

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Cartoons
Tony Benyon
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New York
Joe Stevens
(212) 674 5024
Mick Farren
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Computerset by The Artwork Group, 55-63, Goswell Road, London, EC1V 7EN. Printed in England by EMAP Provincial Newspapers Limited, Kettering, Northants. T.U. Registered at the GPO as a newspaper.
Sole Agents. Australia and New Zealand, Gotdon & Gotch, South Africa, Central News Agency Ltd., East Africa, Stationary and Office Supplies Ltd., Publishers.

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